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## **Contemporary Art Methodology of Meta-Modernism**

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### **Abstract**

The 21st century era brought neoteric concepts and various approaches to education and finding new ways of handling novel ideas, loaded with a numerous information, that affected and changed many oncoming ways of thinking philosophy, aesthetics and culture, consequently made it a challenge to determine the age stage of art at the present time, Academics has always sought to find the right term for the post-postmodernism. or "meta-modernism" In all art fields, when technology, ideology, social, education, and thinking approaches changed dramatically beyond the age that has given significance to ideas to overcome the main theme and the focus of the art work itself, and the aesthetic values is interpreted within the context, and technology with its elements precedes the possibilities for art to a new phase with a highly interactive expressive tool.

Meta-modernism is a term that has gained traction in recent years as a means of articulating developments in contemporary culture, that has seen a move beyond the postmodern mode of the late 20th century. In the wake of the myriad crises of the past two decades due to climate change, financial meltdown, and the escalation of global conflicts using tremendous technologies the world witnessed the emergence of a perceptible collective desire for change, towards something beyond the prematurely proclaimed "End of History."

This study is considered a part of the scientific attempts to identify and comprehend the philosophy of Meta-modernism and its most contemporary prominent features, elements and art methods, in the light of technological evolution, education ideologies too social and artistic interactions, from which the artist derives concepts, contents and functional objectives of the work of art in the modern era seeking visual communication and expressive methods with the rest of the world.



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**Key words:** postmodernism, Meta-modernism, post-postmodernism, contemporary art, art movement.

### ملخص البحث

أدخل القرن الحادي والعشرين مفاهيم جديدة ومناهج مختلفة للتعليم لإيجاد طرق حديثة للتعامل مع الأفكار المحملة بكم من المعلومات، والتي أثرت وغيرت العديد من المفاهيم الفلسفية و طرق التفكير والجماليات والثقافة العامة ، مما تحديد المرحلة العمرية للفن في الوقت الحاضر تحديا كبيرا ، فقد سعى الأكاديميون دائما إلى ايجاد المصطلح المناسب لما **بعد الحداثة** او **الحداثة الفوقية** "Meta-modernism" في جميع المجالات الفنية، في ظل التطور التكنولوجي و التغيير الكبير الذي طرأ على المناهج والأيدولوجيات الاجتماعية والتعليمية وطرق، الذي ولى الأهمية للأفكار على حساب الموضوع الرئيسي ولتتم تفسير القيم الجمالية ضمن السياق العام للعمل، ولتنقل التكنولوجيا بعناصرها احتمالات الفن إلى مرحلة جديدة لتصبح اداة تعبيرية تفاعلية للمضمون الفلسفي للعمل.

أكتسب مصطلح **ما بعد الحداثة** "Meta-modernism" زخما في السنوات الأخيرة كوسيلة للتعبير عن التطورات في الثقافة المعاصرة والتغيرات المصاحبة لها في جميع المجالات، والتي شهدت انتقالاً إلى ما بعد نمط ما بعد الحداثة في أواخر القرن العشرين أعقاب الأزمات التي لا تعد ولا تحصى في العقدين الماضيين كالانهيار المالي، وتصاعد الصراعات العالمية، الذي أدى إلى ظهور رغبة جماعية محسوسة في التغيير، لشيء يتجاوز نهاية التاريخ المعلنة قبل الأوان.

يتناول هذا البحث رؤية معاصرة لتعريف فلسفة **ما بعد الحداثة** "Meta-modernism" وأبرز عناصرها واستراتيجياتها وفلسفتها التعبيرية بأحدث الأساليب الفنية، ومن جهة أخرى يحدد معالم تأثيرها الكبير في تحديد الاتجاهات الجديدة والمفاهيم التقنية المتغيرة السائدة في الفلسفة ولغة الشكل في التصوير المعاصر. والتي منها يستمد الفنان المفاهيم والمضامين والأهداف الوظيفية للعمل الفني في العصر الحديث لتحقيق أعلا درجات التواصل البصري والأساليب التعبيرية مع بقية العالم.

**الكلمات المفتاحية:** الحداثة، ما بعد الحداثة (الحداثة الفوقية) ، ما بعد الحداثة ، الفن المعاصر، الحركة الفنية

### **Introduction:**

Most scholars may agree that modernity began in the late 19th century and continued as a cultural force dominating the intellectual circles of Western culture until the mid-20th century. As in all eras, "modernity encompasses many competing individual tendencies and is impossible to define as a single or total unit. Nevertheless, its general characteristics are thought to include a focus on spatial or harmonious "radical aesthetics" and artistic experiences, rather than chronological, coupled with the flexibility of self-consciousness "and the search for authenticity in human relations, art abstraction, and the pursuit of perfection " (Rizouk. 2018. Post-postmodernism) those characteristics that are almost non-existent in the postmodernism" to become ridiculous to some.

The postmodern philosophy, however, came in the wake as an interaction with the World War II, were the deficiencies in modernity was recognized with all its limitations, and radical artistic projects



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were associated with inclusiveness or absorbed into the mainstream cultural trend, notably in the work of "Jorge Luis Borges" (Young, 1999, Memory and Counter Memory), yet most researchers agree that postmodernism began to wrestle with modernity in the late 1950s until it took control in the 1960s, since then postmodern philosophy has dominated many Artistic, literary and musical works. et. Whereas postmodernism was characterized by deconstruction, irony, pastiche, relativism, nihilism, and the rejection of grand narratives, the discourse surrounding meta-modernism engages with the resurgence of sincerity, hope, romanticism, affect, and the potential for grand narratives and universal truths, whilst not forfeiting what postmodernism is all about.

Thus, rather than simply signaling a return to naive modernist ideological positions, meta-modernism considers that our era is characterized by an oscillation between aspects of both modernism and postmodernism. this manifest can be seen as a kind of informed naivety, a pragmatic idealism, a moderate fanaticism, oscillating between sincerity and irony, deconstruction and construction, apathy and affect, attempting to attain some sort of transcendent position, as if such a thing were within the grasp. The metamodern generation understands that we can be both ironic and sincere in the same moment; that one does not necessarily diminish the other.

yet there have been few official attempts to define and name the present era, and none of these attempts have become part of the popular culture so far, "The academic community is discussing to find the appropriate term for post-postmodernism in art. Specifically With technology intervention, and the dramatic change in the educational and social ideologies beyond the present era" (Knudsen,et al. 2015,Beyond Postmodernism), there upon "the 21st century came with ideas and different approaches to many fields not to mention Art is one of those fields where Aesthetic values are interpreted within the context, and technology precedes possibilities to become highly interactive medium in art"(Turner.2015. Meta-modernism: A Brief Introduction) according to "Turner" many post-postmodern or Meta-modernist terms were circulated as early as 1975 to describe aesthetic activity.

The great changes in the course of Fine arts led by creative movement of Meta-modernism methods and strategies in the modern era, which led to the identification of features and new qualities in the construction of formal and expressive arts which contributed to achieve functional and aesthetic goals far from the traditional methods in the presentation of formal, color and objectivity of the art work itself , in addition to reflecting the aesthetic values With a different philosophical approaches and rapid development technological potentials that shortened the time and cost, exceeding the artist's potential and overpassing the barriers of individual skills to reach the desired aesthetic and creative formulas.

This research deals with a contemporary vision to define Meta-postmodernism philosophy and its most prominent elements and strategies of latest artistic methods, on the other hand outline the contours of its significant influence in determining the new trends and variable technical concepts prevalent in the language of Art form in modern photography of this era.



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This study comes in three chapters; the first chapter includes the problem of research and need ,the second chapter is divided into two parts, the first part is theoretical framework, which is based on three main axes, the first axis summarizes the Periodization and historical frame work of Meta-modernism in general, the definitions, and identification of philosophical structural ,formal and expressive features of Meta-modernism as a second axis, the third includes the most important elements and strategies of Meta-postmodernism expressive performance according to the variables of fine arts in the 21<sup>st</sup> century .

The second section includes the applied framework, which consisted of critique and analysis of some of the relevant works of art in which the researcher resorted to finding the realistic application of the theoretical framework. The third chapter summarizes the conclusions and recommendations of the researcher and the conclusions that achieve the desired objectives.

### **Chapter I - the Research problem and the need for it**

#### **Research Question:**

The research problem was as follows:

What is the impact of Meta-modernism on contemporary art methods in the 21<sup>st</sup> century? What are the basic strategies and most important elements brought about by the art fields of Meta-modernism?

#### **Significance of this study:**

The importance of the study lies in illuminating the conceptual visionary and Aesthetic aspects of Meta-Modernism methods and its qualitative leap in the course of fine arts and expressive trends of artistic movements in the twenty-first century, besides enriching the cognitive aspect by presenting a modern study that draws the dimensions of contemporary methods of art in the Fine art scene, which highlights the formal and stylistic variables of Meta-Modernism art methods and and standing on the main fixed features that contributed to its singularity.

#### **Purpose of Study:**

The research aims to reveal the impact of Meta-Modernism art movements on the creative skills of the artists in the twenty-first century, as well as to identify the most important expressive methods and elements on the formal foundations of the art work that eliminates boundaries and fixed principles.

#### **Methodology:**

Descriptive analytical methodology is used in this study for being the appropriate method to use for studying a phenomenon as in this research. Moreover, the descriptive method is a way of interpreting and analyzing scientifically and systematically for the Proposes of accessing specific purposes of social or human problem.



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The adopted description methodology expresses the applied framework phenomenon as well as its features to reach the goal objectives. Secondary sources are used in this research such as books, specialized scientific magazines and network to explain the theoretical framework.

### **Study Limits:**

- Objective limits: Research is determined by methods and defined elements of Meta-Modernism in 21<sup>st</sup> century and its impact on the fine art foundation.
- Time limits: the late period of the twentieth century and the beginning of the twenty-first century.
- Spatial limits: The Western world where the emergence of art movements.

### **Terminology of the Study:**

- **Meta-modernism** The term meta-modernist "appeared as early as 1975, when "Mas'ud Zavarzadeh" isolatedly used it to describe a cluster of aesthetics or attitudes which had been emerging in American literary narratives since the mid-1950s".(Zavarzadeh.1975)

In 1995, Canadian literary theorist "Linda Hutcheon" "stated that a new label for what was coming after postmodernism was necessary".(Hutcheon.2002)

In 1999, "Moyo Okediji" reused the term meta-modern about contemporary African-American art, defining it as an "extension of and challenge to modernism and postmodernism."(Okediji.1999), by 2002, "Andre Furlani", analyzed the literary works of "Guy Davenport",and reached to defined Meta-modernism "as an aesthetic that is a departure as well as a perpetuation." (Furlani.2002) and realized that the relationship between meta-modernism and modernism was seen as going "far beyond homage, toward a reengagement with modernist method in order to address subject matter well outside the range or interest of the modernists themselves."(Furlani.2007)

In the late 2007, "Alexandra Dumitrescu" described meta-modernism as partly a concurrence with, partly an emergence from, and partly a reaction to, postmodernism, "championing the idea that only in their interconnection and continuous revision lie the possibility of grasping the nature of contemporary cultural and literary phenomena."(Dumitrescu.2012)

In 2011, "Luke Turner" published The Meta-modernist Manifesto as "an exercise in simultaneously defining and embodying the metamodern spirit," describing it as "a development of the way of thinking about philosophy, aesthetics and culture nowadays become a challenge to define the age after post-modernist. The term meta-modernism early appeared in 1975, to describe an aesthetics activity. According to "Turners" that meta-modernism has gained traction in the year's invoked by cultural, social and ideology growth.(Turner.2015. Meta-modernism: A Brief Introduction) as a consequence postmodernism held the concept of deconstruction, irony, relativism, nihilism and rejection of grand



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narratives, it disputes the resurgence of sincerity, hope, romanticism ,affect and the potential of grand narratives and universal truths.

" The term Meta also means hereafter and it is used to express the idea of post things or events and Meta definition should be beyond that" (Vermeulen & Robin, Notes on meta-modernism .2010). Meanwhile, Baciu, Bocos& Urzica "claimed that meta-modernism is a trend which attempts to unify, harmonize and to settle the conflict between modernism and post-modernism". (Baciu.et.al.2015) Therefor the term meta can refer as a period between modernism and post-modernism moreover provide a solution of the argumentation between the two ideologies.

At the end when post-modernism has been abandoned by meta-modernism current phenomenon that show there's no such thing similar to post-modernism, the article "notes on meta-modernism" by (Vermeulen & Robin ,2010) affirmed that meta-modernism appears itself as a topic of metaxies which means respectively, strange, extraordinary and paradoxical. Hence, the meta-modernism should be define as space-time that is between ordered (modernism) and disordered (post-modernism) with the parameters of presence is futureless (Bunnel , 2015) a proposed set of developments in philosophy, aesthetics, and culture which are emerging from and reacting to postmodernism. One definition characterizes meta-modernism as mediations between aspects of both modernism and postmodernism. Another similar term is post-postmodernism.

**-Art Methodology:** Methodology is the systematic, theoretical analysis of the methods applied to a field of study. It comprises the theoretical analysis of the body of methods and principles associated with a branch of knowledge. Typically, it encompasses concepts such as paradigm, theoretical model, phases and quantitative or qualitative techniques.( Berg,2009)

A methodology does not set out to provide solutions—it is therefore, not the same as a method. Instead, a methodology offers the theoretical underpinning for understanding which method, set of methods, or best practices can be applied to a specific case, for example, to calculate a specific result.

It has been defined also as follows:

1. "the analysis of the principles of methods, rules, and postulates employed by a discipline"(Creswell,1998)
2. "the systematic study of methods that are, can be, or have been applied within a discipline"(Creswell,1998)
3. "the study or description of methods"(Creswell,2003)

Art Methodology though "refers to a studied and constantly reassessed, questioned method within the arts, as opposed to a method merely applied (without thought). This process of studying the



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method and reassessing its effectiveness allows art to move on and change. It is not the thing itself, but it is an essential part of the process".(Wayland.2005.Art Methodology)

An artist for instance, "may choose the subject of his or her work from surrounding observation, or simply use their own imagination & assumption about it or more over from what they already know about it. These 3 methods will, very probably, produce three very different art work with different approaches of the same common subject".(Wayland.2005.Art Methodology)

A careful Art methodology would include examination of the materials and tools used and how a different type of materials such as canvas/brush/paper/pencil/rag/ camera/chisel etc. would change the outcome effect of the art work production.

The "artist could also look at various effects achieved by starting in one part of a canvas first, or by working over the whole surface equally" .(Wayland.2005.Art Methodology) And he may experiment with stream of consciousness techniques, as opposed to naturalistic narrative, or a combination of styles.

**-Contemporary art** is the art of today, produced in the second half of the 20th century or in the 21st century. Therefor Contemporary is the historical period that is immediately relevant to the present and is a certain perspective of modern history. And the contemporary artists do work in a globally influenced, culturally diverse, and technologically advancing world. (Essak.2002)

Their art is a dynamic combination of materials, methods, concepts, and subjects that continue the challenging of boundaries that was already well underway in the 20th century. Diverse and eclectic, contemporary art as a whole is distinguished by the very lack of a uniform, organizing principle, ideology, or "-ism". Contemporary art is part of a cultural dialogue that concerns larger contextual frameworks such as personal and cultural identity, family, community, and nationality. In vernacular English, modern and contemporary are synonyms, resulting in some conflation of the terms modern art and contemporary art by non-specialists (NYU Steinhardt .2019.Contemporary art)

Some define "contemporary art as art produced within "our lifetime," recognizing that lifetimes and life spans vary. However, there is a recognition that this generic definition is subject to specialized limitations"(Essak.2013) "Strictly speaking, the term "contemporary art" refers to art made and produced by artists living today"(Getty.2019.about contemporary art)

## **Chapter 2- Theoretical and practical framework**

### **2.1 -Theoretical framework**

#### **2.1.1 - the Periodization and historical frame work of Meta-modernism**





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Most scholars would agree that "modernism began around 1900 and continued on as the dominant cultural force in the intellectual circles of Western culture well into the mid-twentieth century". (Armstrong.2005) Like all eras, modernism encompasses many competing individual directions and is impossible to define as a discrete unity or totality. However, its chief general characteristics are often thought to "include an emphasis on radical aesthetics, technical experimentation, spatial or rhythmic, rather than chronological form, and self-conscious reflexiveness" (Childs.2008) as well as the search for authenticity in human relations, abstraction in art, and utopian striving. These characteristics are normally lacking in postmodernism or are treated as objects of irony.

Postmodernism "arose after World War II as a reaction to the perceived failings of modernism, whose radical artistic projects had come to be associated with totalitarianism"(Groys.1992) or had been assimilated into mainstream culture. The "basic features of what we now call postmodernism can be found as early as the 1940s, most notably in the work of Jorge Luis Borges"(Brath.1967.PP29-34). However, most scholars today would agree that "postmodernism began to compete with modernism in the late 1950s and gained ascendancy over it in the 1960s"( Huysen.1986.P188) Since then, postmodernism has been a dominant, though not undisputed, force in art, literature, film, music, drama, architecture, history, and continental philosophy. "Salient features of postmodernism are normally thought to include the ironic play with styles, citations and narrative levels"( Hutcheon,1987.PP3-21). "a metaphysical skepticism or nihilism towards a "grand narrative" of Western culture"( Lyotard.1984), a preference for the virtual at the expense of the real (or more accurately, a fundamental questioning of what 'the real' constitutes) and a "waning of affect" (Baudrillard .1988.PP166-184) on the part of the subject, who "is caught up in the free interplay of virtual, endlessly reproducible signs inducing a state of consciousness similar to schizophrenia".(Jameson.1991.PP26-27)

Since "the late 1990s there has been a small but growing feeling both in popular culture and in academia that postmodernism "has gone out of fashion."(Potter. 2001.P4) nevertheless, there have been few formal attempts to define and name the era succeeding postmodernism, which later on was called Meta-Modernism and none of the proposed designations has yet become part of mainstream usage.

### **2.1.2 - The definitions, and identification of philosophical structural, formal and expressive features of Meta-modernism**

Consensus on what constitutes an era cannot be easily achieved while that era is still in its early stages. However, a common theme of current attempts to define post-postmodernism is emerging as one where faith, trust, dialogue, performance, and sincerity can work to transcend postmodern irony. The following definitions, which vary widely in depth, focus, and scope, are listed in the chronological order of their appearance.





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### **-Turner's post-postmodernism**

In 1995, the landscape architect and urban planner "Tom Turner" issued a book-length call for a post-postmodern turn in urban planning. Turner criticizes the postmodern credo of "anything goes" and suggests that "the built environment professions are witnessing the gradual dawn of a post-Postmodernism that seeks to temper reason with faith" ( Taylor & Francis.1995.P9) In particular, Turner argues for the use of timeless organic and geometrical patterns in urban planning. As sources of such patterns he cites, among others, the Taoist-influenced work of the American architect "Christopher Alexander", gestalt psychology and the psychoanalyst "Carl Jung's" concept of archetypes. Regarding terminology, Turner urges us to "embrace post-Postmodernism – and pray for a better name."( Taylor & Francis.1995.P10)

### **-Epstein's trans-postmodernism**

In his 1999 book on Russian postmodernism the Russian-American Slavist "Mikhail Epstein" suggested that postmodernism "is ... part of a much larger historical formation," which he calls "postmodernity, Epstein believes that postmodernist aesthetics will eventually become entirely conventional and provide the foundation for a new, non-ironic kind of poetry, which he describes using the prefix "trans-": "(Epstein.et.1999.467).

In considering the names that might possibly be used to designate the new era following "postmodernism," one finds that the prefix "trans" stands out in a special way. The last third of the 20th century developed under the sign of "post," which signaled the demise of such concepts of modernity as "truth" and "objectivity," "soul" and "subjectivity," "utopia" and "ideality," "primary origin" and "originality," "sincerity" and "sentimentality." All of these concepts are now being reborn in the form of "trans-subjectivity," "trans-idealism," "trans-utopianism," "trans-originality," "trans-lyricism," "trans-sentimentality" etc. "(Epstein.et.1999.460),

### **-Gans' post-millennialism**

The term post-millennialism was introduced in 2000 by the American cultural theorist Eric Gans (Gans the post- Millennial Age.2000) to describe the era after postmodernism in ethical and socio-political terms. Gans associates postmodernism closely with "victimary thinking," which he defines as being based on a non-negotiable ethical opposition between perpetrators and victims arising out of the experience of Auschwitz and Hiroshima. In Gans's view, the ethics of postmodernism is derived from identifying with the peripheral victim and disdaining the utopian center occupied by the perpetrator. Postmodernism in this sense is marked by a victimary politics that is productive in its opposition to modernist utopianism and totalitarianism but unproductive in its resentment of capitalism and liberal democracy, which he sees as the long-term agents of global reconciliation. In contrast to postmodernism, post-millennialism is distinguished by the rejection of victimary thinking and a turn to "non-victimary dialogue"(Gans. Victimary Thinking Forever.2001) that will "diminish ... the amount of



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resentment in the world."(Gans. "Moral Heroism"2011). Gans has developed the notion of post-millennialism further in many of his internet Chronicles of Love and Resentment (Gans."Chronicles of Love and Resentment"2011) and the term is allied closely with his theory of generative anthropology and his scenic concept of history.(Gans. Orinary Thinking.1993)

#### **-Kirby's pseudo-modernism or Digi-modernism**

In his 2006 paper *The Death of Postmodernism and Beyond*, the British scholar Alan Kirby formulated a socio-cultural assessment of post-postmodernism that he calls "pseudo-modernism" Kirby associates pseudo-modernism with the triteness and shallowness resulting from the instantaneous, direct, and superficial participation in culture made possible by the internet, mobile phones, interactive television and similar means: "In pseudo-modernism one phones, clicks, presses, surfs, chooses, moves, downloads." (Kirby.the death of postmodernism and beyond.2006) Pseudo-modernism's "typical intellectual states" are furthermore described as being "ignorance, fanaticism and anxiety" and it is said to produce a "trance-like state" in those participating in it. The net result of this media-induced shallowness and instantaneous participation in trivial events is a "silent autism" superseding "the neurosis of modernism and the narcissism of postmodernism." Kirby sees no aesthetically valuable works coming out of "pseudo-modernism". As examples of its triteness he cites reality TV, interactive news programs, "the drivel found ... on some Wikipedia pages", docu-soaps, and the essayistic cinema of Michael Moore or Morgan Spurlock. ".( Kirby.the death of postmodernism and beyond.2006) In a book published in September 2009 titled *Digi-modernism: How New Technologies Dismantle the Postmodern and Reconfigure our Culture*, Kirby developed further and nuanced his views on culture and textuality in the aftermath of postmodernism.

#### **-Vermeulen and van den Akker's meta-modernism**

In 2010 the cultural theorists Timotheus Vermeulen and Robin van den Akker introduced the term Meta-modernism ( Vermeulen.2011) as an intervention in the post-postmodernism debate. In their article "Notes on Meta-modernism" they assert that the 2000s are characterized by the emergence of a sensibility that oscillates between, and must be situated beyond, modern positions and postmodern strategies. As examples of the metamodern sensibility Vermeulen and van den Akker cite the "informed naivety", "pragmatic idealism" and "moderate fanaticism" of the various cultural responses to, among others, climate change, the financial crisis, and (geo)political instability.

The prefix 'meta' here refers not to some reflective stance or repeated rumination, but to Plato's metaxy, which intends a movement between opposite poles as well as beyond.(Editorial. What meta-modernism means.2010)



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### 2.1.3- The most important elements and strategies of Meta-postmodernism

The great changes in the course of Fine arts over the ages have been a clear manifestation of new aesthetic values that traditional methods refuse to define the direct function of visual arts beyond what is customary, as the modern is associated with politics as diverse as utopism, formalism, functionalism, seriality, art for art's sake, the flaneur, syntaxis, restlessness, alienation, streams of consciousness, the cinematic apparatus, cubism, Reason, trauma, mass production, and schizophrenia. The postmodern tends to be associated with strategies as varied as dystopism, late capitalist flexibilisation, the 'end of history', formalism, *différance*, relativism, irony, pastiche, the waning of affect, consumption, multi-culturalism, deconstruction, poststructuralism, cyberspace, virtualisation, pluralism, parataxis, the 'unrepresentable', and *interesse*. The French cultural philosopher Jacques Rancière has further suggested that both signify a democratisation of the relationship between the sayable and the visible.

While most of the Internet population is passive, meta-modernism is not to be confused with pseudo-modernism. British scholar Alan Kirby stated: "In pseudo-modernism one phones, clicks, presses, surfs, chooses, moves, downloads." (Kirby.the death of postmodernism and beyond.2006) Instead, meta-modernism is about genuine connection, empathy, and community. While modernism is about creating something completely new (which you could argue is an illusion); postmodernism is about deconstructing the past and rejecting the future; pseudo-modernism is about mindless online consumerism—meta-modernism is about creating something new with what was created before, while acknowledging the inherent ephemerality of the human condition.

the meta-modern too is expressed through a variety of mind-sets, practices, art forms, media and genres. Certainly, it has been expressed most visibly in the emergence of a New Romanticism. Artists such as "Olafur Eliasson" known for sculptures and large-scale installation art employing elemental materials such as light, water, and air temperature to enhance the viewer's experience" Fig (1) (Zarin.2006, Seeing Things: The art of Olafur Eliasson) ., "Gregory Crewdson" a photographer who is known for, featuring elaborately staged, surreal tableaux of suburban life Fig(2)(Abrams.2016 Experience the Suburban Beauty), "Kaye Donachie best known for her muted, figurative paintings " (Archer. 2010. "Review of Kaye Donchie at Maureen Paley") Fig(3)." , and "David Thorpe" whose work is mostly concerned with the relationship between objects and their makers, with a particular interest in the role of craft and labour in handmade design and art. " (Wood. 2004.David Thorpe). Fig(4)", and architects like "Herzog & de Meuron" Fig(5) "whom no longer merely deconstruct the common place but seek to reconstruct it. They exaggerate it, mystify it, alienate it. But with the intention to re-signify it. And to create within the commonplace an uncommon space".(Graham.2009.p9) Many of these artists draw on the philosophies of "Schlegel and Novalis". Many refer to the paintings of "Friedrich" and "Böcklin". Some return, significantly, to figurative practices. Their works show grandiose landscapes, ruins, lonely wanderers. As an aside, it was this 'movement' that initially drew our attention to the decline of the postmodern and the rise of something else.



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The metamodern sensibility has further been expressed by what art critic “Jörg Heiser” has called Romantic Conceptualism. Heiser defines Romantic Conceptualism as a tendency within both recent and past conceptual art that replaces the rational with the affective and the calculated with the coincidental. It is also expressed in Performatism. In which The German scholar “Raoul Eshelman defines it as an act of ‘wilful self-deceit’. the enactment of a truth and holistic establishment of coherent identity that cannot be true nor exist. (Eshelman. Performatism, or the End of Postmodernism.2001).



Fig (1) Olafur Eliasson,  
future memory star.2020



Fig (2) Gregory Crewdson.  
Untitled.1992



Fig (3) Kaye Donachie  
against the mass of  
night.2013



Fig (4) David Thorpe, The quiet voice,2004



Fig (5) Herzog & De Meuron, Beijing National  
Stadium, The Birds Nest,2007

In short, as a general movement, meta-modernism will grope frenetically within a unification of polarities. All artistic forms of irony are redundant. For something as contradictory as our universe to still appear coherent, it implies our entire existence flourishes and withers within a vast field of irony.



### 2.1.3.a. Strategies of Meta-Modernism

There are Metamodern Methods Artworks and cultural artifacts that could be considered metamodern that uses a variety of strategies or methods that may be seen employed in various combinations. In other words, some cultural products that seem to be metamodern might employ only one of the methods; others might employ several of them.

Some might argue that this multiplicity of strategies expresses a plurality of structures and feelings. However, what they have in common is a typically meta-modern oscillation, an unsuccessful negotiation, between two opposite poles

#### 1- **Meta-Reflexivity / Life-As-Movie**

Meta-modernism inherits self-reflexivity from postmodernism reflexivity is a psychology that indicates an intensified looking back upon the self, but repurposes it in a manner that serves to affirm felt experience. If the "self" being reflected upon in a metamodern work is the work's author or artist, the result is a highlighting of the author's or artist's own lived, inner experience. In this case the own self-reflection provides a model for the viewer's self-reflection, and by extension, the viewer's own felt experience. If the "self" being referenced is the work's own form, genre or medium, the effect is that the viewer is reminded that they are engaging in something that has form, genre or medium and the experience of the individual engaging with the work. This inevitably spawns a sensibility some liked to refer to as "Life-As-Movie," wherein people's identities are constructed quite self-consciously through a narrative lens. This self-awareness or witnessing mentality is kind of like a breaking of the 4th wall and is expressed through popular slang and other cultural expressions prevailing during the metamodern era.

#### 2-The narrative double frame (Eshelman's *Performatism*)

Raoul Eshelman argued in the late Fall of 2000 a new, post-postmodern aesthetic was emerging in the arts (Eshelman. 2000.Performatism). He called this movement "Performatism" in order to suggest a sensibility that escaped from postmodern ennui by performing by believing in ideas such as truth, beauty, innocence and moral certainty, even while understanding the postmodern doubt about such notions.

Eshelman proposed one artistic strategy that performatist works employed which is "double frame" that conceives of an outer frame and an inner frame locked together. "The fantastic nature of the outer frame draws a clear boundary between the narrative and the "real world" and the receiver is left free to connect to the felt experience of the work characters and through extension, to her own inner life (Eshelman.2000 .Performatism)".



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**3- Oscillation Conceptualizations** of meta-modernism such as by Vermeulen and van den Akker, that seem to put oscillation as central to meta-modernism, address the oscillation between postmodern and modern polarities. "Oscillation is a way of engaging two oppositional factors without them cancelling each other out, nor landing in the average zone between them"(Vermeulen&Akker.2010). Overall, meta-modernism can be understood to revive the positivistic aspects of modernism while retaining postmodernism's awareness of context and irony, via oscillation. On a more detailed level, "metamodern work will often feature an oscillating engagement between any two items in an oppositional pair in order to protect the felt experience available by not prioritizing one over the other, nor the sum of the pair at the expense of either individual" (Vermeulen&Akker.2010).

**4-Quirky** The term, emerged within film criticism by James McDowell, but it is applied to work with similar characteristics in other areas, such as art, music, television, literature, etc. Outselling it, "quirky offers an alternative to the Irony vs. Earnestness schism by presenting elements or characters who are, we might say, heroically weird. Who, through their own eccentricity, reveal something simultaneously outside of the norm and universal that gives access to the kind of vulnerability that everybody experiences in a sense, as we see it" (Mcdwell.2017)., quirky can be thought of as a particular sort of double frame that encloses a single character or art work element instead of an entire narrative. "The eccentricity is the outer frame, which, with its adamant irreducibility, prevents irony from dissolving the inner frame, which is the character's emotional truth, or felt experience"(Vermeulen&Akker.2010).

**5-The Tiny (metamodern minimalism)** "The Tiny" is a term that distinguish a special meta-modern kind of minimalism as distinct from other senses of the word. "Minimalism" was an art movement in both visual art and classical music that emerged after World War II in late 1960's"(Want. 2009.Minilisim), during the beginning of the Postmodern period. As a general aesthetic term,"minimalism indicates things being smaller and/or simpler than what is normally expected, things that are stripped of excess ornateness or clutter, and its largely in reaction against abstract expressionism, shunning illusion, decorativeness, and emotional subjectivity in favor of impersonality, simplification of form, and the use of often massive, industrially produced art materials for sculpture, and extended its influence to architecture, design, dance, theater, and music"(Want.2009.Minilisim)," . Meta-modernism inherits minimalism as a possible method from both Modernism and Postmodernism, but it serves different purpose.

Where modernist work employs minimalism in order to reveal the underlying structures of things, and postmodern work employs minimalism to undercut Modernism's penchant for grand narratives and its tendency to preach more/newer/better/faster/bigger in all things, meta-modern artworks use what is called "The Tiny" in order to create vulnerability and intimacy, bringing the reader of a work closer to the felt experience expressed in the work.

**6-The Epic (metamodern maximalism)** The Epic "is a rebellion against Postmodernism's tendency to shame ebullient, unabashed self-expression wherein the story has a theme of grandeur and





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heroism"(Grant&Clute.1997.Arabian fantasy) but with more technology embracement and excesses that don't stop at just being provocative which was allowed by Meta-modernism, but again, not toward a randomness or anarchic or destructive impulse. Some consider The Epic is a Meta-modernism's version of maximalism and often the work will include The Epic and The Tiny, side-by-side in the same work, and that is, itself, an example of oscillation.

**7- Constructive Pastiche** Another method that originated in the Postmodern episteme but takes a different tack in meta-modernism is pastiche. Pastiche "is the juxtaposing of seemingly disparate elements, from historically separated genres and/or cultures"(Hoesterey.2001.p.1). As one way to frame it, in the context of meta-modernism, pastiche is potentially constructive, whereas under postmodernism it was dissociative. Dissociative pastiche pitted elements against each other, with results that were usually amusingly absurd, in order to call into question, the unexamined premises of each. on the other hand "Constructive meta-modern pastiche, combines disparate elements in order to build a space inhabited by a felt experience that is not at home in either element on its own"(Hoesterey.2001.p.16). ". Which might allow a work of art to bring into it the kinds of cultural combinations that people experience in real life, in spite of conventional divisions between them.

**8- Ironesty** is "a prevalent characteristic of meta-modern cultural and one of many neologism terms that allowed the artworks to escape Postmodernism's ironic quicksand"( Dember.2017.I coined the word Ironesty), this term came up by braiding together of irony and sincerity (honesty) in a unified aesthetic expression. It's basically the same idea as Jesse Thorn's New Sincerity, though not temporally bound. ("New Sincerity" implies that it comes at a certain point in history, and also that it's a sort of a movement, which it is, in the literary world.) Ironesty "is basically irony/sarcasm/sardonicness/snark employed in the service of making an earnest point, or expressing a heart-felt emotion".(Dember.2017. How to be Ironic and Earnest)

**9-Normcore** "is A term that was well-known in 2013 by trend-watching, marketing, and outfit consulters K-Hole( Dember.2014.Normcor)", the word *normcore* referred to an attitude, not a particular code of dress. It was intended to mean "finding liberation in acting basic"(Gorton. 2014. Dazed), it is a deliberate effort by people who have a nonmainstream identity to adopt the fashion sensibilities of normal people. With intentions of emphasizing relationality, quietly, radically of meta-modernism ability to connect to one's own and other people's inner experience, over externally focused preoccupations with cultural groups and with categorical identities that seek to differentiate one from others.

**10- Over-projection (Anthropomorphizing)** The "projection of human personality onto non-human creatures or inanimate objects can be seen as metamodern in that it is an unabashed, unapologetic showcasing of inner, felt experience"(Hutson.2012.p.81). In effect, the artist, work and the receiver is filled up with felt experience to the point where it spills over and imbues itself in non-human entities that "considered to be an innate tendency of human psychology"(Hutson.2012.p.82). Examples of this





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can include characters who are talking animals, cars or other objects that are designed to look like they have faces or any human features.

**11- Meta-Cute** This element has overlap with both over-projection and quirky. It has to do with things that evoke childlike innocence and simplicity, but for usage by adult-age people. In a sense, it's a way of puncturing modernist over-seriousness, but in a way that is kind, not (post-modernly) biting. In addition to quirky characters and plot lines, and anthropomorphized characters, meta-cute includes spare/clean/flat design, incorporation of child-like instruments.

### **2.1.3.b- The Element of Meta-Modernism**

In 2015 many Scholars have tried to identify several elements of meta-modernism professor of Communication Arts and Sciences at University of New Hampshire. "Seth Abramson" emphasize the meta-modernism is a structure of feeling and a system of logic. And he had initiated ten outlined basic principles of meta-modernism (Abramson.2015. Ten Basic Principles of Meta-modernism):

**1. Meta-modernism as a negotiation between modernism and post-modernism** both ideologies are often contradictory and incomprehensible. Each of them points out conflicting thinking. Meta-modernism negotiates between both ideology and ism that can integrate together become a new thinking paradigm.

**2. Dialogue over dialectics** When post-modernism introduces the dialectics over dialogue, meta-modernism explicitly advances the cause of dialogue.

**3. Paradox** Meta-narratives while negotiating between universally (modernism ) and contingency ( post-modernism) meta-modernism embraces the paradoxical.

**4. Juxtaposition Occurs** when one thing such image, text or footage is super-imposed with another thing which is be deemed entirely separate and create another meaning.

**5. The collapse of distances** Meta-modernism is dealing in digital age and the internet communication. Thus, everyone become stranger but share the same feeling, idea and thinking in long distance but at the same time.

**6. Multiple Subjectivities** Meta-modernism celebrate diversity and difference not only physical, religious or race but thoughts and ideas. The multiple subjectivities show the reflection of how they develop, interact, intersect and in time help form our individual and collective identities.

**7. Collaboration** Meta-modernism purpose the collaborative the efforts, perspective, idea and thought with others. They encourage the generative of working together in a collective activities.



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**8. Simultaneity and generative ambiguity** In meta-modernism the simultaneity and ambiguity suggested that an individual thinking oscillates between opposing states of memorable, thought and feeling. It depend on what subjectivities situation.

**9. An optimistic response to tragedy by returning, albeit cautiously, to metanarratives.** This is reflection or responsive to tragedy. Theorist agreed that the phrase “ a romantic response to crisis” is often use to describe meta-modernism. Meta-modernism thinking is optimistic in order to engage proactively with society even though the crisis is bad.

**10. Interdisciplinary** It is about to rearrange; radical reevaluation and realignment of structure is the reason why meta-modernism concern towards crisis response.

As modernism is associated with the Age of Radio, postmodernism with the Age of Television, and Meta-modernism is associated with the Age of the Internet and the age of online creator.

On the other hand, Luke Turner (2011) has outlined eight meta-modernism manifesto in reflection and applying the term meta-modernism as used by Vermeulen & Robin ( 2010). (Turner.2011. Meta-modernist manifesto)

1.We recognize oscillation to be the natural order of the world.

2.We must liberate ourselves from the inertia resulting from a century of modernist ideological naivety and the cynical insincerity of its antonymous bastard child.

3.Movement shall henceforth be enabled by way of an oscillation between positions, with diametrically opposed ideas operating like the pulsating polarities of a colossal electric machine, propelling the world into action.

4.We acknowledge the limitations inherent to all movement and experience, and the futility of any attempt to transcend the boundaries set forth therein. The essential incompleteness of a system should necessitate an adherence, not in order to achieve a given end or be slaves to its course, but rather perchance to glimpse by proxy some hidden exteriority. Existence is enriched if we set about our task *as if* those limits might be exceeded, for such action unfolds the world.

5.All things are caught within the irrevocable slide towards a state of maximum entropic dissemblance. Artistic creation is contingent upon the origination or revelation of difference therein. Affect at its zenith is the unmediated experience of difference *in itself*. It must be art's role to explore the promise of its own paradoxical ambition by coaxing excess towards presence.

6.The present is a symptom of the twin birth of immediacy and obsolescence. Today, we are nostalgists as much as we are futurists. The new technology enables the simultaneous experience and enactment of events from a multiplicity of positions. Far from signaling its demise, these emergent



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networks facilitate the democratization of history, illuminating the forking paths along which its grand narratives may navigate the here and now.

7. Just as science strives for poetic elegance, artists might assume a quest for truth. All information is grounds for knowledge, whether empirical or aphoristic, no matter its truth-value. We should embrace the scientific-poetic synthesis and informed naivety of a magical realism. Error breeds sense.

8. We propose a pragmatic romanticism unhindered by ideological anchorage. Thus, *meta-modernism* shall be defined as the mercurial condition between and beyond irony and sincerity, naivety and knowingness, relativism and truth, optimism and doubt, in pursuit of a plurality of disparate and elusive horizons. We must go forth and oscillate!

In the end, we find that all the art movements that have gone through the Fine movement was characterized by innovation based on concepts and intellectual and philosophical contents with reference frameworks emphasizing style in the creative cases of the artist in general and the graphic artist in particular.

## 2.2 Practical framework

The researcher chose a set of applied models related to the subject of research, which served as technical and artistic indicators that led to the theoretical framework, based on the descriptive analytical approach of a group of samples that revealed the results and conclusions, ultimately contributed to finding a new performance standard for the aesthetic process in the world of Meta-modernism art work and prove the stated elements.

Meta-modernism is a structure of feeling is characterized by a sort of 'oscillation' between the reacting against a discredited notion of transcendence and also against the unfulfilling shallowness and existential disorientation caused by postmodern period

This theory was Proposed by cultural theorist "Timotheus Vermeulen" and philosopher "Robin van den Akker" as the new dominant cultural logic of modernity, meta-modernism evokes a continuous oscillation between seemingly modern strategies and ostensibly postmodern tactics, as well as a series of practices and sensibilities ultimately beyond these worn out categories" ( Vermeulen & Akker.2010. Notes on Meta-modernism) There is a revival of the mythic; sublimity, narrative, depth, meaning, and reorientation are once again being sought out and can be seen within metamodern artforms. And a sense of transcendence arising *out of* and ultimately held in check by the acknowledged immanent frame. this new, qualified transcendence is already informing cultural production that can be potently expressed and seen as a kind of metamodern mythopoeia that include both the postmodern condition of doubt and knowingness as well as a more modernist optimism which created a new mythic systems of meaning and thusly induce a sense of greater depth and sublimity.



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However, metamodern mythopoeia never *decidedly* affirms or rejects the idea of the grand narratives of faith and transcendence. Indeed, it is precisely this ambiguity which allows for transcendent experience in the first place, In this way "metamodern mythopoeia reasserts a form of 'transcendence' without forfeiting postmodern immanence as it reconstructs artificial paradigmatic models for the twenty-first century"(Vermeulen & Akker.2015. Meta-modernism: A Brief Introduction).

Indeed, more and more young artists today — such as "Martin Wittfooth" and "Billy Norrby" have begun working with entirely new pictorial mythologies In their artwork, Wittfooth's work *Pieta* (Fig6) for example employs traditional mythic iconography to frame his critiques of the ecological crisis, taking its name from the Judeo-Christian trope of the Virgin Mary cradling the dead body of Jesus, depicts the carcass of a bird whose stomach spews the pollutants and toxic materials that killed it. Here the tree upon which it is draped assumes the role of Mary, and through this association seems anthropomorphized. A conspicuous hole near its upper limbs acts as the traditional shaming gaze of the Virgin like her, it stares out from the painting to indict the audience of the crime in its arms. The religious narrative of sin and atonement may have lost its general efficacy, but here it finds a replacement. The sense of the sacred is transferred to Nature fully immanent, yet suggestive of some new transcendence, and demanding action.

In a related way, "Billy Norrby's" use of the mythic in his work *Rise* (Fig.7) elevates the early twenty-first century rebellions such as Occupy, the Greek protests against austerity, or even the 'Arab Spring' to the level of the heroic and the ideal. The painting reads as a kind of updated "La Liberté guidant le peuple", its red-haired rebel as potent a symbol as Delacroix's own heroine. For all these artists, symbol and the rigors of traditional craft become strategies of aesthetic rebuke and rebellion against postmodern kitsch and commodity, offering in their stead a demonstration of metamodern neo-Romanticism.

One direction, then, that metamodern art is taking in its fraught desire for sense and depth is a willful assumption of constraints to counter postmodernism's total emancipation from transcendent paradigms. These artistic constraints, like the myths they tell, are admittedly as artificial as they are useful. Indeed, "if postmodernism was characterized by "contrived depth lessness" as Fredric Jameson asserts" (Harvey.1989.P58) perhaps meta-modernism reflects a contrived depth.

On the other hand Bo Bartlett" pushes the boundaries of the realist tradition with his multilayered imagery, where he describes the beauty of Americas every day expressing Life, death, passage, memory, and confrontation coexist easily in his world. His paintings celebrate the underlying epic nature of the commonplace and the personal significance of the extraordinary, using his Family and friends as the cast of characters that appear in his dreamlike narrative works.



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Fig (6)Pieta by Martin Wittfooth,  
2011



Fig(7) Rise by Billy Norrby, 2012

“School of the Americas” Fig (8) is an example of his work that deals with the oncoming world threat differently. showing figures of young protesters that seems just paralyzed, but ironically, they are just active in facing a threat.

Certainly"School of Americas" and meta-modernism in general do not mark the return to old-fashioned identity. Rather, meta-modernism allows the possibility of staying sympathetic to the poststructuralist deconstruction of subjectivity and the self-teasing of everything into intertextual fragments-and yet it still encourages genuine protagonists and creators and the recouping of some of modernism’s virtues.

As revealed by the duo artists "Alexander & Alexandra Krolikowski" in their contemporary artistic philosophy that is classified as one of the recent meta-modernist creative experimental art work that seemed ironic and naive, romantic and conceptual at the same time. Their main concept of Metamodern art is that it subscribes to the idea of a ‘meta-narrative’ whilst using the tactics and tools of Postmodernism. Through Which it aims on experiment and incite discussion about returning to a ‘meta-narrative’, and Through art where they can understand and express the current human situation and people’s hopes towards the future with some oscillation between Postmodern irony and their work but the main theme is the connection to a grand narrative, a return to a meta-narrative.



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The main techniques of Krolikowski Art are the film photography, installation, media performance through which they focus on the socio-psychological aspect of the modern mankind life and the view of art as an instrument of social change, contemporary religious and political studies, The heart of their installation art is immersion. it relies on the gestalt the entirety of the vision to create a greater response in a viewer than a more conventional exhibition. More over the power of photography as an art form is its ability to challenge the line between representation and expression. and their popularity rests on their ability to “capture reality.”Fauna”Fig(9) for example is a clear illustration of Krolikowski meta-modernism philosophy, the work expresses a fluctuation between two poles: the predator state and the sacrifice state which both exist inside of human nature were they gave a genre of three dimensional perspective that are often site-specific and designed to transform the perception of a space but instead was used deliberately in photographic media with subtle differences between types of paper, in layers of processing that gave birth to unexpected images,that has stronger and most lasting expression to blur the lines between creator, audience, and reality.

The difference between the metamodern oscillation that marks contemporary art and the postmodern in-betweenness that signified much of the art of the 1990s, 1980s, 1970s, and 1960s is perhaps most visible in the work of those artists and architects who engage with everyday life such as “ Armin Boehm” who paints fictitious and spatially impossible scenes, based on urban layouts and architectural constructions, that are meant to evoke the inner human condition. The images, which sometimes appear to be aerial views or perpetually receding landscapes, explore the idea of natural and manmade borders in geographic surfaces. His most famous works are large-scale paintings, constructed using complex combinations of materials including fabric, oil paint, pure pigment, metal, and sand. A majority of Boehm’s paintings have dark palettes and depict nocturnal views with small sources of light; in preparation for exhibiting his paintings, Boehm has been known to paint the walls gray and dim the lights to deepen the experience of darkness. Other subjects have included interiors, smashed trees, bucolic scenes, and car wrecks. Not only by using the contemporary format of a TV-series (Walking dead) for telling a story, the painting also layers different story-lines: an Arabic-looking man is in a kick-boxing fight, a pregnant woman walks along with her child, who is carrying a Hitler-doll and a Neo-Nazi is lifting heavy weights. On the floor, paper cutouts from newspapers reminiscent of Dadaist collages. In the background, the city lights and colored windows refer to the individuals that are living in the city Fig(10).

Boehm takes up the current developments of right-wing movements in Europe and puts it into an excessive collage of oil and fabrics that complement each other. At the same time, this is not only a dystopian view of society, but – in its exaggeration – an ironic version with a humorous hint to today’s society and politics.





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Fig(8) School of the Americas by  
Bo Barlett, 2010



Fig(9) Fauna, Krolkowski Art  
Photograph. 2016



Fig(10) The Walking Dead,  
Armin Boehm 2018

### Chapter III - Conclusions and Recommendations

#### **Conclusion**

In conclusion, Meta-modernism is a movement of thought that includes politics, social, education, technology and so on. finding at the elements of meta-modernism and in relation to the movement of art will especially help the flow of art and thought that can pursue an intellectual discourse. The way of thinking, the evolution of industry and technology usually affects every philosophy of life in that era eventually art work as well meanwhile art also will reflect on ever-changing thinking, technology and community life style.

We are expecting a study to be made to the artworks in middle east art scene based on the meta-modernism elements that scholar's expelled. Therefore, the proliferation of intellectual will produce something more innovative.

Conceiving of the metamodern at the closing of a decade in which about every other philosopher, cultural theorist, and art critic has attempted to conceptualize the aftermath of the postmodern might be considered to be anachronistic, out of place, and—if one still feels the need to conceive it anew despite the multiplicity of attempts that conceptualized it priori—pretentious. It is therefore ironic that our inquiries into the discursivity by which current geopolitical tendencies can be explained and the sensibility by which the arts express themselves have led us precisely to those three concerns: a deliberate being out of time, an intentional being out of place, and the pretense that that desired atemporality and displacement are actually possible even though they are not.





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## Research Result

1. Meta-modernism was reflexive attitude to the fact of insufficiency to comprehend reality of the postmodernism methodology.
2. The Oscillation was recognized to be the natural order of the world which has set a new ideological boundary and began to encourage the change of artist philosophical and methodological approaches.
3. Meta-modernism is an illustration of construction of elements based on the cultural position, people experiences and world outlook that was reflected by the rapid change.
4. Meta-modernist methodology is fundamentally an attempt of the contextualization and explanation of what is considered to be a experimental specificity of a modern world.
5. the interactive virtual space in meta-modernism allows a continuous exploring and learning by means of ongoing fluctuations of the interest that is free from the inertness of the rational and the absurd moreover permits the ability to a simultaneous perception of the opposite ideas.
6. Meta-modernism promotes the revival of the interest to the lost values, towards respectful spiritual culture and value orientation thereupon reduces a sense of risk of daily occurrence.
7. The development of the Internet has created the opportunities for the artist to find quickly short-term projects he is interested in and made it easier to interact with the recipient for their realization.

## Research recommendations

- 1 - The researcher recommends conducting a detailed study aimed at detecting Meta-modernism Art Methodology in the middle eastern countries.
- 2 - The researcher proposes a study of the Meta-modernism effect in all fields of art in Kuwait and the Gulf States and its effect in the contemporary art.
- 3 - The researcher proposes to study the aesthetics of new technologies used in contemporary art in the period of the twenty-first century.
- 4 - The researcher recommends studying the transformations in the methodology and its effect on aesthetics and spiritual values in the last 10 years.



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