

# Lyotard's Ideologies and their Impact upon Arts in Postmodernism

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This paper studies Lyotard's ideologies and their influence over postmodern arts. It is found that his methods have both seriousness and the power of influence; a new ideology that includes philosophy and politics. The paper is divided into four sections. The first contains the problem, its significance, its necessity, its limitations and terminology. In summary, this study analyses the ideologies of Jean-François Lyotard, who is known as for his activity in the postmodern arts in France. It asks "Does Lyotard's ideologies have any impact on Arts in postmodernism?" It identifies his Lyotard's ideology and its effect on postmodernity. This paper is limited by its study of artistic movements in postmodernity in Europe and America, from 1965 to 2010. The second section of this paper contains its theoretical approach, in two chapters. The first chapter is: Modern Criticism according to Lyotard's Ideologies. The second chapter is: Modern Critical Movements. The third section of this paper includes its methodology. Chosen samples are dated from 1965-2010, using data analysis as a descriptive method. The fourth section consists of the study results, conclusions, recommendations, and further research recommendations.

**Key words:** *Lyotard, Postmodernism, Art*

## Section One: The Framework of the Study

### *The Study Problem*

The concept of postmodernism has created many questions. Moreover, it has been exposed for numerous disputes by many critics and thinkers. Postmodernism has been used in a vast range of methodologies and ideologies, and has been saturated by the ideologies of multifarious philosophers. This has led to a state of variety and disturbance, caused by different points of view; some economic, social, artistic or philosophical. Hermann Cohen describes postmodernism as the era of post-economical society. Sociologist Daniel Bell describes it as the era of modern society.



This state shows the profusion of definitions and descriptions for the same point of view (Sheikh Mohammed & Yassir Al-Taai, 1996: 10). Modernist ideologies are criticized by the new movement, in every aspect that relates to intellect, identity, liberty, nature and inclusion. All of these, in addition to the great tales, have been discussed by postmodern thinkers and critics, in order to be processed. Jean-François Lyotard is considered one of the most important Avant-Grade outlooks, and is its defender. His ideological contributions are as important as the theories of economy and politics. His works contain methods of Avant-Grade, and also have technical expertise, which is distinguished by seriousness and force of impact. He has created a new method to perceive the philosophical and political role in aesthetics and creativity. He represents the peak of the disputable postmodern ideology, which many have tried to disprove or to degrade because it defends diversity and division against alignment. Those counter-arguments do not make it less important.

The present study of postmodern ideology must relate to Lyotard, especially in the lessons that must be summarized from his efforts. Therefore, in an era where specialty is essential, Lyotard's works stand out, because of their larger scale and diversity, when analyzing topics ranging from arts, science, aesthetics, politics, philosophy to psychoanalysis, and whatever else presents a point of interest. In his political philosophy, Lyotard establishes an ideology that allows him to abandon the founded attitudes of the political establishment, in which his philosophy has become a reaction against using international rights as a basis. For example, financial markets dominate by claiming to achieve the best performance, and the greatest luxury in capitalist regimes. Lyotard shifts attention towards the injustice of regimes that depend strictly on performance without attending to different ways of living. His works afford a basis for a new way of criticism, interpretation and creativity.

## **Section Two: Theoretical View**

### ***Chapter One: Introduction to Postmodernism***

Before studying Lyotard's ideology, it is important to introduce postmodernism. This approach identifies antecedent or contemporaneous philosophical, critical and systematic theses. Moreover, as a knowledge base, these theses have increased and clarified theoretical and epistemological bases, which in turn found postmodern movements.

We begin in France, in May 1968. The Vietnam War had started, followed by the economic crisis of the seventies. Democracy was falling behind in Europe, and technological progress, plus many other factors helped to make many different points of views in "postmodernism".

Postmodernism and modernism are connected through many ideas, causes, and necessities, which have fragmented from this relationship. This relationship is based on a rule that modernity has always carried a certain dissolution and controversy, which is presented in

postmodernity. Just like any new concepts of the era, postmodernism has been in constant change. Therefore Omar Kouch (2003: 23) refers to it as “an unrestrained style that suffers from semantic disturbance in terms of complexes and transformations, moreover, it is able to change and be easily misunderstood.” Thus, the concept of postmodernism has been subject to many approaches and points of views; economic, social and philosophical to name a few.

A methodological criticism is directed modernity which has adopted its terms and concepts from present ones. Postmodern ideologies have been more restrained, compared to certain concepts that oppose modernism. Reason is the main subject in modernity: everything must be submitted to Reason. Nietzsche propounded Nihilism. It states that there is no meaning for values or purpose. Whatever were in past ages fixed principles, have become nothing with the rise of Modernity. To Nietzsche, Nihilism is complete or active. The one who does not focus on the collapse of old traditions and values, does not get disturbed if they are lost. However, Nihilism says “the old traditions and ways have been collapsed, that is not tragic. On the other hand, we will build our new values that put metaphysical values aside.” (Al-Sheikh, 1996:16).

Nietzsche fights Reason. He made the subconscious his main concept, when realizing the impossible. Additionally, he criticized Rationality as a whole, and the attachment to terrestrial life. Moreover, he refused religious ideologies as preventing humans from achieving their potential. Nietzsche blames deity as an obstacle for humanity. People believe this concept, which has a power beyond that of rational and intellectual thinking. Therefore, he must show the necessity of unveiling the reality of this extraordinary power, which given by Religion (Ghaleb, 1979: 177).

From this concept, Freud, like Nietzsche before him, believed that the subconscious can unleash people from the puzzles left by modernity. The subconscious has also formed part of Nietzsche’s thesis in his overall attack against modernity (Touraine, 1998: 177).

Structuralism appears a reaction of the state, which ruled over the western world at the beginning of the twentieth century. This state has upheld the voices that cry for a whole complete and organized system which connects all sciences together. Further, it describes science and makes it a convenient environment for humanity (Al-Dwalily, 1985: 21).

Therefore, Structuralism is an inductive and cognitive view that works by observing literary and artistic theories; it analyses general structure critically. It means that “anything in the Universe in general and especially humans is a complete construction that contains multiple sub-buildings, in which there are certain bonds and relationships that provide the shape and the structure of that certain shape. Additionally, they give the thing its purpose and clarifies its position within the other constructions in the world” (Samah, 1973:125-126).



Lévi-Strauss defines Structuralism as “simply, structure holds formation or system, in which Structuralism stems from elements, which any change or transformation effects them all as one unit” (Ibrahim).

### ***Chapter Two: Lyotard and Postmodernism***

Lyotard is considered one of the distinguished philosophers who combined Marxism, Deconstructionism, Semiotics and Psycho-Analysis, to create a broad range of philosophical concepts for the postmodern era. Lyotard benefitted from his Marxist beginnings. He was greatly influenced by Deleuze and Guattari. Furthermore, Lyotard adopted many quotes from Derrida and his vast knowledge of modern linguistics. Lyotard not only rephrased those theories, but made a systematic critique that holds onto the Post-Modern Philosophy within it. At the beginning, Lyotard was a Marxist, joining a group known as Socialism or Barbarism which sought to subject Marxism to a kind of internal self-criticism, and to a comprehensive intellectual review of some of its basic categories (Sim, 2011).

Lyotard was a member of a wide range of Marxist and Communist intellectuals who condemned the political practices and intellectual positions of the French Communist Party after World War II. Most notably, they were Roger Garaudy, Louis Althusser and Herbert Marcuse, in addition to Lyotard and Baudrillard. Lyotard tended to question Marxist principles repeatedly. He objected to the way the French Communist Party dealt with the war in Algeria as a revolution of the proletariat against capitalism. In reality it was a revolution of peasants and farmers, which had nothing to do with the Marxist analysis of class struggle in modern industrial society (ibid). Likewise, Lyotard rejected the stance of the Communist Party towards the Students’ Strike in France in 1968, which came to support institutions and the government. He contemporaneously announced his departure from Marxism, after the contract of the Socialists or Barbarisms group was broken.

Lyotard followed the approach of Deleuze and Guattari, in linking production to the unconscious in a 1974 book (“Libidinal Economy”). He researched the roots of political economy, instead of society and the manifestations of class struggle, and considered the economy of desire another way of talking about political economy. In this book, Lyotard attacked both Marxism, represented by political economy, and Freudianism, represented by the philosophy of desire, subconscious and semiotics through the system of signs. He followed a theoretical approach in his comprehensive critique of these major theories. It relies on the concept of exchange and replacement based on the idea of circulation; whether critical circulation in Marxist theory, the circulation of images in analytical psychology, or the circulation of signs in human communication circles in semiotic theory.

Lyotard explains Saint John Pearce's and Levi Strauss' idea of the signs. He criticizes this structural conception, where substitution is a kind of exclusion of meaning and the total concrete and symbolic presence of the sign. The replacement of things and goods with money, for commercial and financial trading, is similar to the replacement of things or information with signs or words, in the case of language to exchange information in communication. Information disappears and things are forgotten little by little in daily communications and exchanges, and we end up with a set of signs that carry functions which have lost relevance to their meanings; the functions then become more important than the semantic system and there is nothing but a series of non-mandatory assignments in the system of signs (Lyotard, 2001: 42-43).

Lyotard agrees with Derrida's idea of generalizing meanings and relating functions to meanings in language, and in a semiotic or a symbolic nature. As a result of this argument, the meaning becomes a permanent deferred sign which is never in its physical form. Modern trends have emerged in literature, art, and music. Attention has become focused on accumulation and linguistic manipulation in literature, on colour consultations and abstraction in painting, and on melodic experimentation and breaking the principle of harmony in music. Sign is no longer understood as a correlation between the signifier and the signified, as structuralism said. Rather it has become emancipation and generalization for the signifier and exclusion and marginalization of the signified.

Lyotard emphasizes the collapse of the Force of Lack and its importance in psychoanalysis. He does so when proposing the Great Zero, referring to resort to a supernatural, external force or a kind of historical will, to explain the occurrence of major events in human history, as being due to the absence of ability to confront and interpret that event as a possibility that has been realized at the present moment. Lyotard calls for a total abandonment of all preconceptions that lead to a kind of ideological closure and rejection of the other (ibid: 5). Furthermore, he supports this type of speech which does not employ the mechanisms of power and purpose, and does not exclude the other nor cripple his intellectual freedom.

Lyotard describes these speeches as being formed on weak general lines and intellectual rhetoric that do not combine, to form a strong connection of concepts or an authoritarian intellectual system, such as a political or cultural ideology (ibid: 107). In "Libidinal Economy", he rejects all philosophical and theoretical arguments about historical and social development through the dialectics and dynamics of the struggle, from Hegel to Marx. Lyotard finds that there is no primitive community. Each community produces a system of its own signs, and the complexity of the signifying system and the exchange of functions are compatible with its needs. The driving force behind these exchanges lies within its collective liberty, and not in its economic or social justice aspect (ibid: 107).

His most famous book is “The Postmodern Condition”. With its release Lyotard put forward his argument about the great narratives that cemented his place as one of the most influential thinkers in postmodern culture. The major narratives are a type of discourse that centres on its pre-assumptions, and do not allow pluralism and disagreement even as to the type of social and cultural contexts, as well as denying the possibility of any type of knowledge or truth outside it. Additionally, this type of discourse resists any attempt to change, criticise or revise. These major discourses or narratives stand outside of time. They do not accept doubt as to their credibility, and insist that they carry comprehensive perceptions of society, culture, history and the universe within them. The major narratives are always excluding all other possible types of discourse (Sim, 2011: 7).

Lyotard rejects major narratives, such as Marxism. He believes in the philosophy of action which is temporary, current, and devoid of the theoretical and comprehensive dimension that distinguishes major narratives. He says that philosophy must go beyond abstraction and deal with reality as it is. The subject of philosophy is not research into metaphysics, or the absolute, in terms of goodness, beauty, and truth. It is rather, research on the current political and social reality within the present moment, without seeking to devise a system or structure that claims for itself the ability to interpret history, Nature and the universe (Williams, 1998: 20). Lyotard argues that the best way to resist the dominance of the great narratives is simply to stop believing in them. By refusing to acknowledge the major narratives, forms of philosophy and intellect emerge, in which they relate to judging value.

Lyotard believes that we can make valuable judgments, even in the absence of major narratives. He judges each case separately, using the absence of the standard (The Absence of Criteria) and presents the concept of worldliness (Paganism), relying on it as a provisional reference to give temporary judgements. To give judgments to temporary and isolated cases, the "Small Narrative" is presented as a theoretical alternative to major narratives. Minor narratives are letters formed by certain groups to achieve specific goals of a phased, temporal, pragmatic nature and do not bear the comprehensive, or coercive nature of major narratives.

It is possible that minor narratives may form in some categories and goals that a specific minority proposes within the community, and they may agree with the statements and other minority goals within the same society. However, once these goals are achieved, minor narratives will automatically dissolve and fade away, without being turned into a stable political or social ideology (Sim, 2011: 8).

Minor narratives of some left-wing liberal movements may converge with ethnic and sexual liberation movements, such as the black movement in America and radical feminist movements in both America and Europe. But not all of them will constitute a pattern of major

narratives, because each has a different intellectual and cultural reference and a different political methodology. Thus, their alliances and agreements are current and temporary. Lyotard returns to Aristotle's political and moral writings, to lay the philosophical and theoretical foundation for his practice of judging issues without the need for a system of absolute norms. Moreover, he refuses to accept that the absence of major narratives will lead to a crisis within the social system he adopts; a logic against anti-institutionalism where he does not believe in any thought that places himself outside the circle of criticism and accountability (ibid). Lyotard's pictures come from the abundance of affirming the postmodernist mind that calls for plurality of vision. The Unpredictable and Different introduces the concept of the event, and employs it to explain major historical transformations and transitional transfers, at social and cultural levels. The event reveals the failure of the major narratives that claim to predict the future and determine trends in the movement of history (Murray, 2003: 137). The student revolution in France in 1968, and the Holocaust of the Nazis in Auschwitz, can be seen as examples of what Lyotard intended to mean. None of the major narratives can provide a reasonable and rational explanation for these two historical events or predict them before they happen; otherwise they could simply have been avoided (Sim, 2011: 8).

Lyotard's concept of the accident meets with postmodern assertions of the open nature of history and its unpredictability, all of which makes human knowledge and experience meaningless. We can no longer rely on the great narratives to lead our behaviour and actions, and determine for us the map of the future or the nature of conflicts and the changes that will occur to it. Lyotard undermined the foundations of major narratives and dismantled historical, totalitarian statements. He then tended to advocate pluralism and difference in each field of discourse, instead of adhering to the transcendent grand narratives; expressing a difference that cannot be resolved, overcome or settled between two teams or two groups, because this dispute is closely related to the speech that each team adopts as its reference, and two opposing speeches cannot meet on a point of agreement (Murray, 2003: 173).

Lyotard supports the acts of rebellion that destroy the society system and are aimed at the ends and fate of individuals and groups. Avant-garde, his fourth model, is a completely political meaning in art. It holds that the deepest meaning of the politician is found by the vanguard, because turmoil occurs in the battle and the established laws, and diverts attention towards the possibility that there will always be more disturbances. Here, the value of trauma and innovation in art is that it creates turmoil in the status quo, and forces us to think seriously.

In his book *Inhuman* published in 1988, Lyotard moved to the fields of modern science and technology and computers. He talked about the pursuit of technology sciences to shorten the human being into a set of ideas, and then nurture computer systems with those ideas, to do

what a person does but with much higher efficiency. This process will ultimately lead to the creation of a body without a mind or head. The exclusion of mind from the body and its loading into the computer is a case of the dehumanization of mind; that is, the mind is no longer linked to issues such as identity, self, psychological, social and natural motives. Thus, there will be no longer any resistance to the regime, and minor narratives and the possibility of difference will disappear, because they relate to identity, individuality, and contrast. Therefore they will be of no importance.

This is one of the mechanisms that institutions follow to authoritarianism. This must be resisted by emphasizing difference and individuality. Additionally, Lyotard argued that science started to focus on contradictions and the unknown, rather than building major narratives dominating the scientific community (Sim, 2011: 10). However, Lyotard's works became practical after French Structuralism, to overcome the boundaries between various theories in the humanities, and even in the fields of technology, industry, science and nature. The issues discussed by Lyotard's books varied throughout the seventies and eighties of the twentieth century, to include class struggle, ownership of means of production, analytical psychology, theories of Lacan, Deleuze and Guattari, the danger of ideology, monogamous thought, political theories, and developments in the field of technology sciences, modern means of communication and computers.

## **Section Two: Postmodernism waves**

### ***Abstract Art***

Abstract expressionism is an art movement that arose in the United States, with a foggy background of facts and historical events. It arose from the way of life and trends of cultural activity at the forefront of those facts; the US economic recession, Roosevelt's New Deal policy, and the results of the Allied victory over the Axis powers in the Second World War with the decline of Nazism and fascism, and the arrival of the atomic peace era (Hopkins, 2000: 5). The victory greatly affected ways of thinking and intellectual property. This forced the educated to face new challenges, and to think right through the hard choices of what happens on the other side of the ocean, and of what happens in their own competent home that lifted freedom, independence, cultural sharing and humanity as its emblem, despite the initial formers of the new movement of abstract expressionist being Mark Rothko, Hans Hoffman, Jackson Pollock and Adolph Gottlieb who happened to be of the same art interests (ibid: 7).

Essentially, these artists with their new view of art came to light after the Second World War. It was a technically abstract expressionism; surrealism, with its emphasis on spontaneous, automatic, or subconscious creation, which emphasises self-expressing feelings of art and how to draw spontaneously without imitating any previous subject. The artists tried new

unusual materials, which were the remnants of the industrial revolution and the new technology for solving processes. He took freedom from Dadaism that corroborated external activity, forming an artwork that is a continuation of the artist's body and mind according to Pollock. Furthermore, he used collage to make those spontaneous, automatic, from Kandinsky as a subconscious creation of Surrealism. Pollock's representation that he produced by taking the final explosive image stemming from the inner necessity characterized by the image of cosmic fragments that appears to be a state of creation and destruction (Al-Mashhadany, 2003: 138). As Pollock poured the colour directly onto the plate, the improvised and spontaneous nature of these attempts resulted in the loss of academic traditions, which led the artist to enter a voluntary process that led him to become familiar with the materials and their properties; coincidentally presenting him to a large bias of contemporary art interests (Read, 1986: 121).

The formalist expressionist is, according to Damish, the rejection of each project of any trading for each preconceived idea, and this confirms the influence of the intellectual system of Butare on the issue of trading and exchange. Is to surrender of relatively invisible advantages of movement and matter: stains (staining) is sort of the artists rejection to the concept of painting a reflection or repetition of reality or model. The Action Painting however, is an unconscious movement, recorded lines that took time measurements out of its movement and its directions to reach the reality of expression by the artist. The truth inside Pollock is the motivation that completely changed the treatment of his space, to create a mysterious space and intentionally making pressure to free his art, so the true mental image was created before being decided by the boundaries of the actual fabric plate, it is because he is an artist of extreme self-realization and the inner truth is the only truth he has.

With this, Jackson Pollock was close to Surrealism's mechanical approach, which expresses art as the true idea of the free fall concept. His works came to be seen as similar to Henri Michaux's school of work. However, it was not intended that from action painting he would reach Western visions of metaphysical worlds that occupied the major ideologies in previous ages. Rather, he intertwines lines and colours that are similar in appearance, to free form the structure whose form evolves from a simplified to a complex stage using the technique of dripping colours in quick movements on a furnished plate on the floor, to express his feelings.

Once again, we see emphasis in the denial of an ideological exchange with Barnett Newman. With the totalitarianism that comes out of his work, we turn towards the totalitarianism of the vision that covers the palette with a single colour. With the exception of some narrow lines in which the pictorial field is divided, all fields will be filled with that main colour. His main purpose is reaching an intense yet caring end. Drawing for him involves steps that are unified with the freedom to deny ideological principles.

Thus, the palette turns into a monochromatic colour space, the outer frames of which are connected to its centralization which can be considered an optical event in itself. Newman referred to the event as the reality of the moment that occurs unexpectedly, confirming that the world does not stop getting started. Its creativity does not mean a job that a person brings, but it happens in unspecific events. The event in Newman's works is what called for Lyotard in his philosophy of the sublime. This indicates that it is possible to refer to this feeling in Newman's paintings, in his depiction of sublime art, because his paintings have succeeded in providing something that requires a reaction without having to represent anything specific.

### ***Graffiti***

Graffiti did not come in a vacuum. Instead the art came as a concrete response to transformations in technology, industry and the revolution in communications and information. These transformations led to new contexts to deal with the nature of art and the possibility of its manufacture and its circulation amplitude. On the other hand, this art announces the requirements of the reality of the popular culture that overwhelmed postmodern art. It spread after the war due to absence of tight control of walls. Any public place which can be written on represents this art. Graffiti is a direct expression of lawlessness. Thus it is played as a Postmodern game; it is a game without laws. And the word “graffiti”, taken from Italian, originally meant writings and drawings engraved on stone, metal, or wood.

The word graffiti means words or pictures that are drawn by scratching or scraping which often lewd and obscene. Because it is carried out in a hurry and without care on the walls in public places, it is also known as an unwanted indication of public or private ownership, which is seen as sabotage. Graffiti art has a variety of direct meanings and intentions. These produce it in the public and private sphere as it is; an artistic creation, a pictorial representation of a tradition or simulation of the purposes of politics or a particular political system, an expression of emptiness or dissatisfaction with life and society. In this latter sense it sabotages others' property, recording the area, or space in a group of shops, private or governmental institutions. Society's perception of this art differs according to its reception and perception, as differentiated by different social, economic and educational references. Recipients taste differently, especially since many studies have shown that the graffiti artists who carries out the designs are young people.

Graffiti artists aim to draw attention to their social and economic situation. They do so by displaying their demands and rights on various main roads, streets, and public places, as a simultaneous advertisement, propaganda, and decoration. At the beginning of the 1970s, spray paint exposed New York subway stations to this art of coloured graffiti. It then became



an aggressive and sabotaging art form, which included most railways. With this approach we are very close to Lyotard's philosophy regarding setting limits for different social practices. It provides definitions and rules that are not based on the difference between members of society. Instead it supports the acts of rebellion that are destroying the community system, and propounding only the interests of individuals and groups.

Graffiti has come as a reflection of miserable social situations. The people/artists are suppressed and deprived. That suffering came to light as an artistic expression which rejects all social rules, norms which accuse graffiti of a sabotage act. This made the art stand against governmental and technical authorities. Graffiti art thereby undergoes many treatments that make it somewhat a dominant structure within each artwork, as an attempt to re-install the parts as a whole, by disclosing several contents including personal, social, political, religious, cultural, commercial and economic matters.

Advertising through graffiti is subjected to unstable characteristics; the speed of drawing by randomness, confusion, and interference between vocabulary terms. They have been handled according to the disengagement between the parts of the artwork, rebuilding it again to indicate what the content undergoes later. This is what came in the theme that Lyotard mentioned, in the interpretation of the meaning of the vanguard. It is a disturbance in knowledge and established laws, promoting the possibility of more disturbance always. Here, the value of trauma and abstraction takes on political meaning as actions that create turmoil.

### ***Body Art***

Body artists turned to the necessity of a complete merger of art and life, giving up all means of communication adopted by contemporary artists. Envy is the primary art work material, after the conceptual artist abandoned all aesthetic or moral standards, approached modernity, or was re-described as a new art ready to be recorded in the history of art; it has gone bankrupt because it "rejects and denies the inherent aesthetic and moral values inherent in it and included in artistic practice" (Amhez, 1996: 193-492).

The art of the body emphasizes the idea of life that turns into an artistic work. The performance movements presented by body artists were considered a station for presenting the views of artists and actors, through a series of opposite, disturbed, and random movements of the body accompanied by musical pieces. The body formed an expressive language from the new concept (body art). It coincided with broad cultural interest in facial expressions, physical gestures, and the intellectual attitudes of analytical psychologists (Al-Husseiny, 2011: 349).

The great modern and narrative arts brought inclusiveness, in the expression of Lyotard. Post-modern interventions marked the birth of new techniques of artistic offering. They form, from the existing totality of the environment, a technical vocabulary employed in artistic work. It is to be considered a serious attempt to integrate art with life, regardless of everything that differs from the methods, techniques and raw materials used to show the mechanism of work, technically. The postmodern artist tries to present the plastic concepts that express social, economic and political aspects of life. These concepts, together with the absence of naturalization and the presence of the object (the human body) bring the sacred (the body) to the ground of performance in the art work. They have formed contrasting images (the unfamiliar), as the human body became a mediator material for the transfer of artistic propositions, and the delivery of intellectual concepts in a physical environmental expression, to announce its movement of values and the consolidation of the value system as dealing with influences in the formation of new values that marginalize what is historical, mythological and sacred, and interfere with neighbouring structures in transcending traditional frameworks (Al-Husseiny, 2011: 349).

In this way, body art mobilizes the public and provoke its attention by overcoming all standards and concepts, as Kounellis expressed in the same way his political rejection, without resorting to a page or a special system, as his work was limited to live paintings, he used the year 1972 a ballet dancer to perform similar routine movements, in front of an old painting that has formed a strong cultural awareness throughout the ages, draws his attention and excites him by directing it to the disturbing events for the era, and may be more violent (Amhez, 1996: 493). The works of Joseph Beuys, Otto Muhl, and Stuart known as body movements are important to this art, as most participated in lengthy and sensual movements that talk about rituals. They often bare their naked bodies with a stain of blood or suspension of guts cut from animals. This highlights human violence, as some kind of shock therapy. It reminds us of the intellectual system of Lyotard, as he encouraged rebellions for the purpose of accessing shock events. He rejects and denies all old values.

### *Analysis*

Sample 1

Artist: Barnett Newman

Title: Onement

Date: 1949

Material: paint and strip over a cloth

Place: New York Modern Arts Museum



In his postmodernism, the artist embodies a monochromatic space using a master band to define the spatial structure of his work, a narrow strip that later became Newman's signature.

Artists applied a light red cadmium zip over adhesive tape. This irregular tape at once divides the plate and unifies the composition. Newman was distinguished by the full sensitivity of what he later called the “vital symbol”, a vertical strip of colours; a shape that played a major role in many of his works. To experience the work intuitively and emotionally, his works approached the abstract expressionist artist Mark Rothko, who uses colour as a primary means of expression, focusing on the artistic process that was indicative of the gestural experience so that colour becomes the subject itself.

Newman's painting is deceptively simple. That is due to its lack of a concrete subject and truth and its confinement to two colours, based on Jung's idea of the collective subconscious. Jung played a major role in developing the ideology of abstract expressionism. His works start by replacing the scientific philosophy that begins with the study of the society or field in which it operates the place of theoretical study. Conscience and rationality, For Lyotard, Galilee is the response to great sensations such as excessive enthusiasm, which revealed itself after the French Revolution. It is a joyful feeling of Galilee. This enthusiasm not only allows humans to hope for progress towards the better but is itself considered an advance, as far as is possible (Williams, 1998: 69). Thus, the flute is not interested in ideals and glossaries, but it is concerned with the issue that is at hand and this can be called “the material versus the ideal”.

As an artist one focuses one’s work on the actual state of society. One emphasises the event as the fact and the moment that occurs unexpectedly. Here one confirms that there are no major narratives or holistic principles. This stresses that the world does not cease to begin, and therefore one’s creativity does not mean a work performed by a person. Rather, it occurs in the light of what is not specific. This is what Lyotard calls one in the philosophy of disagreement (by feeling the night). It emphasizes minor narratives and continuous changes and differences. Thus Newman turns his artwork into the only pictorial field, by the technique of monochromatic space encouraging viewers to respond to the colour according to LG. Leaders are separated from societal connotations, and thus include Newman's abstraction from the so-called monogram.

## Sample 2

Artist: Jean Michel Basquiat

Title: Pyro

Date: 1984

Material: Multiple materials over cloth

Place: special issue





The work represents a distorted human being and an open mouth. It shows his scattered white teeth and two oblique eyes in the same direction, oval in shape, raising his hands to the top, and there are scattered shapes in the painting. At the top are a number of buildings and pens. At the bottom are trees that are green, humans, animals; and geometric lines have been implemented. Colours are in blocks and stripes, using yellow, red, green, black and white from dark and light.

Such artwork is a model of graphite art and a method of direct sarcastic expression of cases of suppression, poverty, popular aggressive behaviour, political incitement against power, public and private property, and rejection of social norms and norms. The apparent form of the work suggests that it manifested violence through the distorted form, which is in a state of readiness in predation and dismay, apparently through the foregoing methods of political violence and tyranny and the undermining of freedoms. All these led the artist to show the forms in a sarcastic and marginal way, one that represents the reaction of the other's authority that violates everything and practices its violence on simple, poor people. It expresses the emotions of the artist and the terror that lies within one, after the power to exercise violence and aggression against one. All these implicit remedies reveal the violence of the performance that the artist presented, to confront violence, rebellion, the absurdity of the repressive authority which undermines freedoms and violates rights. That created the conflict between the social classes and marginalized societies that suffer from poverty and oppression, which tried to express their feelings of rebellion and show terror in a highly repulsive manner.

What confirms the intellectual system I have described of Lyotard is its focus on political action. It which starts from the actual state of the society in which it lives, as it emphasizes the replacement of the scientific philosophy that begins with the study of the community or field in which it operates. These are removed from the major ideologies that marginalized the small events of each society. There is no presence in his philosophy of holistic principles. Rather, it moves to the study of the possible, real and good within the community, through rebellion against political reality and by provoking a response to strong sensibilities such as excessive enthusiasm. This requires a formal culture related to skill, one that has a prospect of civil and perhaps international peace. That allows humans to hope for progress for the better.

### Sample 3

Artist: Hermann Nitsch

Title: Action 122

Date: 2005

Material: Human body, torn flesh and blood



This work represents a standing person suffering from severe pain and crying out from the power of pain and stained with blood, as he was crammed into a piece of meat torn from a slaughtered animal. There is also a group of people around him. This person falls in their midst, and they pull the meat and guts from which blood flows from each side, so we see that some of them carrying the spirit of violence and murder. Some of them celebrate the style of death. This work is considered a horrifying visual scene and a horrific rebellion. It is full of ideas that reinforce the concept of absurdity, marginalization and irrational rebellion that come in with authoritarian and inflammatory style. The artist (Nitsch) tried to show the style of excitement and interaction with the recipient. He abandoned all aesthetic and moral tendencies and used the body as a material for artwork. He performs many tasks in the areas of power that practice violence, tyranny, and arbitrariness that terrorize people, as this scene turns from revulsion, aversion, and violence, to fear, anxiety, terror, and death.

The artist who used the blood clearly indicates violence, death and brutality that provokes terror. It becomes a clear, absurd language, through explicit artistic performance directions promoting all that is brutal, provocative and terrifying. This blood and these pieces of torn flesh and blood-stained hands are full of obsession with fear, anxiety, psychological disorder and authoritarian oppression. Nitsch, through his actions, tried to free pent-up energies through physical performance, by stressing the exercise of the power for violence and rebellion that puts fear and terror in the souls of people. Lyotard emphasized the philosophy of action and minor narratives, or what he calls the event and the limits of representation. They are interim, temporary and current and devoid of a holistic theoretical dimension. The topic for philosophy is not metaphysical research. Rather it is research into the current political and social reality within the present moment. This method of performance stems from the needs of society, which stem from the collective libido, and not the economic field or the social judiciary. Therefore, Lyotard stressed the variety and pluralism of the different needs of society. His view is related to the unexpected, as events may happen suddenly and unexpectedly and are related to the current moment.

## Study Results

1. Newman used colour as the primary means of expression. He did not focus on the artistic process, which would lead to a series of infinite states by evaluating relationships through disengaging the signifier and the signified. The signs that carry functions are more important than the indicative system, which led to the absence of the topic itself.
2. Lyotard responds with great sensations such as excessive enthusiasm. That begins with the substitution of practical philosophy, originating with the study of society or the field in which it operates. The place of theoretical study of conscience and rationality becomes paramount, and this is called materialism in exchange for idealism.
3. Focusing on the actual state of society, i.e. emphasizing the event and the moment that occurs unexpectedly. This confirms the loss of postmodern arts to unity and the multiplication of goals, as society has no common interests which led to difference, pluralism, and the dismantling of major historical statements as in the samples (1, 2, 3).
4. Inviting viewers to respond to what the artwork has fallen into, according to their instincts and as separated from their societal connotations as in the samples (1, 2, 3).
5. Emphasizing the value of shock and innovation in artwork is politically significant. Works create turmoil in the established status quo, using violence and blood and provoking terror or leaving the space in a monochromatic colour with a red stripe as in the samples (1, 2, 3).
6. Emphasis on studying the possible, the real and space within the community, through revolt against political reality and provoking responses. This occurs through direct cases of repression, poverty and aggressive behaviour represented by destruction, vandalism and violence in multiple methods and show shapes. It is manifested in a marginal, sarcastic, irrational, segmented, distorted and random manner, representing a state of disorder and psychological disturbance, as in the sample.
7. Emphasis on the philosophy of action is not a topic for metaphysical research. Instead it requires research into issues of the current political and social reality guarantee in the present moment. That stems from the needs of society, i.e. collective libido, leading to difference and pluralism, which is related to the expected events that happen suddenly, as in the samples (2 and 3).

## Conclusions

1. This concludes the present reflection on the intellectual system of the philosopher Lyotard, regarding the art of postmodernism, through remote meanings, hitting centres, difference and pluralism. Additionally, this article has addressed the revolt against political reality and dealing with what I am and bet within its actual and community-related philosophy primarily related to it.



2. Lyotard seeks to dislodge traditional patterns and replace them with irrational and unexpected attempts.
3. Technological developments, the communications revolution, consumption culture, democracy, social liberation and globalization have had a great impact, benefitting from postmodern arts as they contributed to the design meaning of the building in form and content.

### **Recommendations**

1. The necessity of informing drawing students about the results of this study, to enable them to know that the most important intellectual systems have been explored and criticized in terms of postmodern art, philosophically and constructively.
2. Recognition of the contribution of Iraqi and Arab publishing houses, as well as technical, literary and cultural newspapers and magazines, in translating and publishing foreign research, studies and articles on the subject of this research, so that students of artistic investigations and art can see new scientific research experiences.



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