

**SPACE AND TIME IN POSTMODERN PAINTING OF EUROPE**

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**ABSTRACT**

Post-modern art came out of the modern art. But it lacks wonderful new concepts and it must be considered as a new school. Postmodernism is a movement that challenged all areas of modernism literature, art, philosophy etc and manifested itself as a massive current. Post-modern art, revolutionized form and content and freed itself from the fixed and unchanging aspects of modernism. In the post-modern art, the problem of meta-narratives and consecration of some classic elements was denied completely and the problem of subcultures, ethnicities and always-off minority voices were raised again. This study aims at investigating the root of postmodern painting. During the examination of post-modern art paintings, the problem of space and time will also be explored in painting. Space and time have long been a major element classical painting in Europe. But during postmodern era, space and time were changed like many other elements.

**KEYWORDS:** Space, Time, Painting, Postmodern, Europe.

**INTRODUCTION**

Defining and setting a framework for postmodernism is almost impossible. To do this, you need to collect and classify features and techniques that are consistent with the theoretical characteristics of this style. However, it's very difficult, because one of the rules of postmodern emphasizes that defining art works is impossible. This makes impossible to establish relationships among components, create framework and structure, relate signifier and signified, and remain every relationship and perception as a simulacrum. Charles Jencks, contemporary English architect, believes about the post-modern world as follows:

"There is no meaning in depth. Pictures and words are redundant meaningless. The basis of creating an image is to create dizziness. No relationship is established, thought of relationship, i.e., the world of simulacra emerges "(Jencks, 1992: 72) Post Modernist is a term used to describe the trends after 1960 in the fields of architecture, art, literature and philosophy (Pakbaz, 2009: 127). The concept of postmodernism was first raised in American literary discussions (1959). Later, Charles Jencks used it about architecture especially to Robert Venturi's works (1975). (Ibid: Ibid.) But the post-modern, in terms of literal meaning refers to the age after modernism era and is a clear reference to that. Post-modernism is rooted in the modernism and begins where modernism ends and some believe that it is continuing this era. Some believe that the definition of postmodernism is almost impossible. But theoretically, some people like Michel Foucault, Gilles Deleuze and Jacques Derrida are considered as the founders of post-modernism. However, they deny it and even deny the existence of such a phenomenon. (Nozari, 1999) Nozari in a paper compares and analyzes identity in the form of post-modernism, religion and tradition and states that:

"Postmodern has no depth, originality, credibility, authority, nature and solidarity by itself because he knows all these features as desired and accidental modern outcomes and symptoms for pathology of the modern identity (Nozari, 2005).

In any case, the post-modern is in a declination state. Postmodernist believes that humanity is backsliding. Postmodern denies any thought; global opinion and grand narrative. Dr. Farzan Sojudi doctor believes that:

"We need to know the condition of postmodernism as the decadence and weakness, weakness in the face of power of macro structures.

So it seems that decay, disintegration, break, plurality and diversity of views, are already part of the post-modernity theory. Besides, postmodern is not a specified phenomenon on any account. On the one hand, it can be an uncritical conservatism totally surrendered by consumerism and on the other hand to an absolutely critical and libertarian movement. "(Sojudi, 2006).

Until the late 1930s many of the techniques now used as a sign of post-modernism in the works, were tested in Visual Arts. Ready-made materials and their arrangements referred to as collages, directly pointing out to the artificiality of the work created in any manner and trying to confuse the audience from each of these techniques were applied as a

form of painting, architecture and sculpture. All these experiences led to a different understanding of the art work and an effort to know the identity of this new knowledge. The (art) works created in this process would undermine traditional look and perception. This would provide proper context for the formation of what today we call post-modern thinking and look. (Gharabaghi, 1998).

Post-modern structure-aversion thinking is rooted in all aspects of life and human society. Post-structuralism, meta-structuralism, deconstruction and many other theories along with postmodernism caused huge changes in the contemporary world and it can be said that they have shaped the world today and our look at it. The so-called Post-Modern was first used by German philosopher, Rudolf Pannwitz in 1917 to describe the Western nihilism in the twentieth century. (Cahoone, 1999) This term was first used in the field of art in the 1960s to define those styles willing to challenge and analyze salient features of art, such as photorealism, hyper-realism, pop art, etc. As if they were dissatisfied with the current state of art and its structured condition of the modern art (Smith, 1998: 17) At the same time, protesting French students and their professors joined teachers and revolted against the government, university and capitalism. France had become the center of great developments in all areas of human life. (Cahoone, 1999) However, postmodernists are known as people who always criticize and do not offer any solution.

Since, this style dates back to the time considered as the age of electronics and information technology explosion; they are of great interest to work with all kinds of machines, preferably most advanced (Mo'eeni-e Alamdari, 1999). Moreover, Lyotard's "The PostModern Condition" is dealing with the relationship between art and science and the influence of science on art. Lyotard was the first person that wrote the first important Manifesto in post-modernism with writing "The Postmodern Condition" book. He notes in this book that human lives in crisis because he is strongly absorbed by technology and in the face of it; he is put in the postmodern condition, to review the history of modernism and some of its pillars (Lyotard, 2001). One of the characteristics of postmodern mentioned in Lyotard's book is extensively removing meta-(master) narratives. He knows Einstein's Relativity Principle and quantum mechanics an effort to provide the Grand Narratives, but the fact is that more than Einstein's Relativity Principle, quantum mechanical effects on the representation of art was manifest. (Sadeghieh, 2012) In the post-modern era, with the emergence of tools and techniques, boundaries between the arts are lost and trying to find a genuine text or work is futile. We now live in an intertextual world, everything is creativity and breaking the rules":

postmodernism as opposed to modernism using the achievements of the past and a new era in the field of architecture, painting and literature such as other artistic movements is born from time and its durability depends on different performance and analyses and the artists' perception and willingness of society "(Khalaj, 2006) But in the realm of art, all the fundamental elements of postmodernism represent a break, a lack of continuity and discontinuity which is actually an eclectic aspect of an art work. Ihab Hassan has raised it repeatedly in his works. (Hashemzadeh, 2008) But on the other hand, in the process of postmodernism a concern for philosophers is Beautiful. Taking into account the Kant's definition of the Beautiful, Lyotard gave a new definition of it.

But what can be called sublime Postmodern in Lyotard's thought, does not take shape according to Kant's definition of the sublime but based on Edmund Burke's definition and is a purely psychological issue consisting of ecstatic pleasure in the face of variety and plurality in Meta-Narratives in the postmodern society and fixing the suffering of ultra-modern narratives (Fayyaz, 2011). Ecstasy of the pleasure of dealing with diversity in narratives of postmodern society and relieving suffer of ultra-modern narratives domination (Fayad, 2012). In fact, sublime has an important place in postmodern philosophy, and perhaps it is manifesting as one of the most important characteristics of distinctions of modernity and postmodernity in the concept of sublime. In fact, Lyotard as the inventor of the postmodern concept is the first person who introduces the field of sublime to this area. So that in definitions he gives of modern and postmodern art, fundamental distinctions of these two arts are found in the form and practice of sublime manifestation. According to Lyotard, modern art work is seeking for non-presentable affair in the form of lost content (Fayad, 2012).

Lyotard believes that The Postmodern Sublime works differently than Modern. The Postmodern Sublime also insists on the non-supply affairs, but not with presenting missing topics in the content of a work, but it also suggests and supplies it with disrupting the existing rules and providing new rule. He states that: "The postmodern is a movement that will suggest and present unacceptable affairs in the Modern through process of supply. The process that deprives itself from

the peace of good states and consensus of a taste that provides nostalgia for the inaccessible affairs. The process which is seeking for new releases, not in order to enjoy them but in order to express a stronger sense of the non-supply affairs (Fayad, 2012).

### **Postmodernist painting**

We dare say that in the field of visual arts, it is difficult to speak of a style or post-modern styles. But describing a type of sensibility and postmodern taste is possible in painting and sculpture in last two decades. "This sensitivity and taste happen as a reaction against the abstract character of minimal art and some intellectual manifestations of conceptual art." (Pakbaz, 2009) It is important to remember that a large majority of the postmodern process is related to expressionism (it is often called trans-avant-garde). Another part with new abstract titles and new conceptualism revives the late 1960s. But traces of the post-modernism art in painting should be sought in Late Modern Art. In the period of Late Modernism, 1960s and 1970s, and some of the movements of that period, such as pop, photorealism and conceptualism, many signs of anti-modernist movements were experienced in conflict with the Logic Gallery. Pluralism and eclecticism, which are one of the most prominent features of art in the latter decades of the twentieth century, is clearly playing a major role in shaping post-modernism (Reza Oliaei, 2005) generally distinguished five common and related features in various tendencies of postmodern: pluralism, eclecticism, self-consciousness, textualism and individualism (Pakbaz, 2009).

Accordingly, in the mid-70s AD, extensive changes were created whether in construction of philosophy or in the realm of art and idea resulting in perfect withdrawal of modernism and the emergence of a condition called post-modern. In fact, postmodernism was a reaction against the cultural and artistic conditions of the 60s and 70s and actors' experiences, artists and Arte Povera artists and Conceptual and all those interested in the sharp decline in artistic forms. (Lyotard, 2001) This massive onslaught by artists in modernistic forms, practices, and methods led to emergence of some past painting styles such as neo-expressionism and Neo-Figurativism in 1980s. In fact, painting returns to art scenes in 1980s. "Postmodernism fully rejects modernism for the visual art criticism:

Modernism has never existed and is naively interested in fanciful visions of the world that its nature has been changed by the miracles of technology. Isolationist, Ivory Tower Sitting and autonomous preacher of arts and has promoted an art with no entertainment but the mentioned issues. It is a chain committed of different avant-gardes that its acceleration has made any impossible thing possible for innovation and amazement. They have failed in innovation and have brought about other failures "(Lucy Smith, 2000) The term postmodern has also been applied in the past, but not with a concept that is popular today. However it has close allusions to today's change. In the 1930s, Arnold Toynbee believed that the era of postmodern features a new period in the history of Europe and fall of European civilization. With the emergence of different cultures in the West and the loss of cultural boundaries, a new era has begun that is postmodernism. In this arena, arts and the mass media are the main factors of this integration. (Jensen, 2001).

In fact, the term postmodern was widely used in the field of architecture (in 1950 and 1960) before beginning any other field. It was representing a movement in architecture moving away from the machinery and artificial simplicity (international style) that was soon extended to other reactions taking place in other sectors and disciplines of art against modernism. (Liten, 2002) Post-modern architects attempted to compose popular styles, such as ancient Egyptian architecture, classic West and even Asia's traditional architecture.

Finally they led buildings in the complex forms, airy and surrounded by glamour and extravagance. The same status of forms are extended to the paintings as well. But there is a series of principles to postmodernists of an important consideration.

1. Denying the truth: truth is relative to the postmodernists. There is nothing innate to them. Relativism is an inherent component in the idea of postmodernism.
2. Denial of reality: there is no reality behind things to postmodernists. Edgar Allan Poe believes that: Whatever I see or have seen, is just a dream within dreams. (Jensen, 2001)
3. Denial of time: time, space and history have lost all their means with the postmodernists and placing someone in traditional times is impossible while, modernism is determined by some features such as date, time, space and rational concept.

Postmodernism undermines all the values of Modernism, and replaces these phenomena with concepts, that are more mental temporal and indefinite and finally has led them to find legitimacy only by their display at the present time. (Lyotard, 2001)

Denial of reality, truth and time and space leads to find features such as pretendism, meaninglessness, doubt, ridicule, opacity etc. In a world devoid of knowledge and truth, reality has no meaning.

### **Characteristics of postmodern painting**

Postmodern artists are always subject to a pattern and strategy and not a special style. In fact, to borrow elements of a work, no matter how the panel is created according to the specific way, but how to adopt the issues and components of the artwork and its induction is important. (Razi Oliaei, 2005) In fact, in contrast to modernist painting in which considering form is prior, the important issue of post-modern painting to painters is what to say and how to say.

For postmodern artists, the process of creating the art work is nothing but making images and standard objects shapeless and awe-dropping them through invasion of mentality on objectivity. (Gharabaghi, 2000) The finest examples of such a definition can be found in the works of two painters of European postmodern painters: Francis Bacon and David Hockney. Bacon is the professor of disfigured and deformed figures. In fact, Bacon's distortion of figures shows the morphological tension that it follows, a state in which all the status variables are mixed and have gone beyond implication order. Therefore, this is an in situ or potential movement. As Beckett said, "Here implies departing from here and going somewhere else, or staying here, but being in traffic." (Beckett, 2010) In this potential move we are faced with the impact of forces on the body. Distortions and excitement of portraits and Bacon's heads were not because of their move, but it was because of contractile, expansive, and distorting forces applied on their motionless body from different directions. That is why Deleuze knows painting role "visualizing invisible forces". Accordingly, he clears his look to art work from aesthetic metaphysical dichotomies (such as form and content, subject and object, etc) (Deleuze, 2013). Due to tremendous and extensive creativity, diversity and contradiction of works, David Hockney is considered as one of the well-known and influential artists of recent decades.

Hackney, in addition to painting beautiful scenes of Great Britain, swimming pools and many of his other works, would undoubtedly provide an excellent example of the postmodern artist due to irregular collection of photographs of landscapes and people, and the way they are arranged together. He tried to implement the concept of Cubism in painting in his collages. In fact, Hackney's collages, represent English postmodern art, i.e., an art that rejects the concept of a simple narrative with specified historical time. Time in Hockney's works is a highly integrated concept to the audience's perspective and how his perception of the reflected narrative in the art works. In fact, time is constructed through the interaction between audience and artwork. Bacon and Hockney were both English, and certainly British art followed by Europe are indebted to their innovations. But there was a different situation in France as a result of the strong tradition of modernist painting. In the fifth and sixth decades of the twentieth century, there were painters who worked on by expressive gestures of pen. These artists included Hartung, Pierre Soulages, George Mathieu, etc. All were members of the group that emphasized the direct, intuitive spontaneous element and proceeded Head to Head with American abstract expressionists. These are in addition to several other painters such as Wols, Velde and Scriven were following different ways of freely abstraction and described with labels such as informally or tachisme art. Tachisme is one of abstract thrill-orientation methods. Its French name is derived from a technical description of painting called La Tache meaning "A Spot with Faded Color". Surfaces and lines on the canvas are drawn without using a preset combination or preliminary design. This sudden process of painting creates abilities and help artists directly express their inner sensitivity with feelings.

Painter's canvas is almost a stage for expressing subconscious feelings, courages, ideas and originality of operation. This process was a valid criterion for sensory judgment. Artists decided to adopt anything valid remaining from aesthetic features of ancients. Indeed, the lack of explicit content in these paintings created a barrier for observers to challenge perceptual habits and free themselves to enter artist's imaginary world. (Malekinezhad, 2007) Hans Hartung was one of these artists. He was the Paris school artist and one of the leaders of abstract painting and one of the first artists, who began inspiring from Far East painting. His main interest has always been drawing sensitive linear and generally fragile designs. (Ibid: 79) In fact, Hans Hartung was one of the Paris School artists and among painters who worked with the style of line drawing on the expressive movements of the pen and had the title of tachisme and unofficial art. He has valuable works in the area of sculpture, photography, engraving and lithography. Hartung was

always trying to show a conflict between line and color. His works are areas of colors that are combined with each other and created with fast lines of calligraphy. There are the parallel lines in his monochrome paintings. He introduced calligraphy with this method and left three-dimensional effects in his works. He is an excellent example of a postmodern artist that by using a lot of modernist styles and art forms tried to give new richness to his paintings in terms of aesthetic values. But Maria Lassnig was another important painter in this period in Europe. Maria Lassnig is a maverick painter who, in fact, her works are not classified in any particular style. And that's one of the themes of postmodernism in her works. Her paintings and drawings in the late 1940's reflect her tendency to surrealism and cubism style. After World War II, surrealism and abstract art were from the main artistic movements in Austria. Maria Lassnig is a maverick painter who, in fact, her works are not classified in any particular style. And that's one of the themes of postmodernism in her works. Her paintings and drawings in the late 1940's reflect her tendency to surrealism and cubism style. After World War II, surrealism and abstract art were from the main artistic movements in Austria. Lassnig in that period was fascinated by surrealism and automatism and self-motivation. Feelings are the only realities of the world for him. Accordingly, tendency to surrealism was a pretext for him to express his ideas in an image. Introspecting and listening to the inner voice and implementing it without intermediaries (directly) in design. However, it was not implying for him as search in subconscious mind. But it was also conscious visualization of inner-senses of organ. Lassnig paints with very broad brush and brush traces and movements are quite distinguishable in his paintings. That is why movement and trace of brush are important as much as the issue itself. Figures are separated from the surrounding space with side-view lines.

Background is often monochromatic or white and the image or figure is placed in the middle of image and with no special configuration. This leads to more significance of the figure or body in addition to it. This is the main theme of Lassnig's works and helps painter keep Time and Situation unclear at the same time. She sometimes paints with closed eyes, and does not paint what is visible, but her look is focused to internal concepts like the Surrealists. Lassnig's projects and ideas are not predetermined. She stands in front of the canvas and begins to paint without any live model or photo. Sometimes she puts her canvas on the floor and lies next to it and begins painting; and the origin and source of her paints are only the state she feels within her soul (or physical body) like pressure, excitement, restlessness, tension or tightness of the space. Peter Waibel, in 1984, calls Lassnig one of the most important representatives of Body Art. Lassnig describes finding ideas for her paints as follows:

"When I was tired with a painting represented in nature, I went looking for a fact that only belonged to me, not the world around. Later I realized, that the body I am living in is the most 'real' reality'. Such an understanding of the body makes all emotions created inside us and are constantly changing to be reflected in paintings." (Khosravi, 2007).

### **Space and time in painting**

Alexander has written in the introduction of Leibniz and Clarke's Correspondence about the issue of time:

"In what is commonly called a matter of time and place, at least three different cases are distinguishable;

The conditions of time and place or in simpler words what are time and place?

Scientific problem about which of the two concepts of time and space is more useful in physics and the third issue which is more concerned to epistemology or perhaps psychology is how we will find the time and space cognition. Leibniz and Clarke have mainly addressed the first, Newton to the second and Kant has seriously dealt with the third issue for the first time. "(Clarke, 2001) George Lakoff believes so about time: "It is often said that time is conceptualized in terms of location. Time is appreciated in terms of material things (objects and locations) and movement. Present time is in the same place." (Sasani, 2003) and then he enumerates the components of this mapping that include:" 1. Time is a thing 2. Passage of time is movement.

3. The future times are in front of the observer and the past times are behind him.

4. Something is moving and the other thing is static; the static thing is deictic center "(ibid, 224):

"Then he concludes that since motion is continuous and one-dimensional, passage of time is continuous and one-dimensional too"(Ibid: Ibid.) Lakoff also raises the special cases of this discussion and exemplifies in this regard. The first case is that observer is fixed and time as a material thing is moving toward them (Ibid, 224-225). Basically, what appears at first is sensory perception of phenomena in space and time. Time and place are not considered as the physical traits of the world, but they are our perception modes as well. We cannot achieve this degree of certainty of knowing what the nature of world is. Since the wisdom cannot reach beyond time and space, then our understanding of

time and space is somewhat abstract concepts of wisdom, the wisdom that can imagine the empty three-dimensional space and the uniform and consistent passage of time.

We know that classical physics was based on two theories:

- 1- Complete three-dimensional space
- 2- Time as a separate and absolute dimension.

From Newton's point of view, time is absolute without any relation to other things and is going smoothly. But should not process occur in the context of time?.

Newton believes that time is included as Instants or consecutive components. But none of those Instants is time and this is not time anymore. Besides, movement cannot be explained with such a perception of time (Jalilvand, 2008) However, with this introduction, painting can be seen as an art that represents human's insights in color, texture, line, and time and space. Space and time from the point of view of painting is itself a different view from another angles in which the fundamentals of visual arts are entirely summarized and the evolution of these elements that constitute art in space and time is proven. In other words, the space in the visual arts is an expansive and inclusive area that defines a position and the environment in physical and psychological aspects. (Ibid: 66) One of the most important factors in materializing artworks in Europe with regard to time and real space is perspective or landscape. In fact, the perspective has been a major factor in painting and the 3-D spatial imagination of Renaissance has been depended on Euclidean geometry. But in 1830 and with the emergence of new geometry which is based on the more than three dimensions, the artist perceived that the full description of an object from a point is not possible.

Because, change moves with the view point of object properties associated with the object in space. Accordingly, Cubism enjoyed this new feature. Drawing objects in Cubism style does not occur from one point of view, but the artist tries to portray them in one image in different directions and by drawing internal components of objects he/she intends to increase the breadth of interpretations in the world of sense. (Giedion, 1994) In fact, using cubism helps us experience a new picture of time and space in painting works. Some of the painters of that time would represent perspective in their works with lines and some with colors. In contemporary era, new space image of Space-Time was materialized in Cubism artists' works with researching creation of spatial compounds and in Futurist artists' work with studying movement. Futurists believed that speed has increased new beauty to world and the movement of objects in space, such as light or sound fluctuations, increase or deform them. (Jalilvand, 2008) In modernistic art, perspective had still a great place. But gradually this character of modern art suffered many transformations, particularly in the post-modern process. In fact, the question of perspective with Pablo Picasso's cubist paintings experienced change of the content. The problem of space in postmodern painting became a function of form and artwork that had been revolutionized. In fact, a large part of the qualities of post-modern painting cannot be recognized simply by matching them according to the specified and defined pattern or preset rules. In fact, it can be said that high application of elements such as symbols, irrelevant gestures, distorted figures, bizarre connections, analogies, etc creates an atmosphere in post-modern painting that almost can almost be called a strange and vague area. In the post-modern painting, using techniques of modernist art is still practiced, but how to apply them make them special for postmodern applications. However, in terms of the art form, some researchers know this crowded and messy space of painting as misfortunes created by eclecticism. (Jensen, 2001) Thus, the concept of space in postmodern painting is concerned to that part of eclectics in post-modern art that faces us with all kinds of art forms involved in the creation of the artwork. It should be noted here that the space in postmodern painting is also impressed by the audience as well. In fact, considering audience in the process of creating artwork is focused on the creation of art space.

But Time in painting is also one of the most important elements of the art forms. In postmodern painting that pop and expressionism art prevails, the concept of Time is always reproduced in the light of spectator's conscious participation and the artwork. In fact, herein, the postmodern art is strongly influenced by the hermeneutics course. In fact, time is a concept that is created by the free sharing of the viewer and the artwork. And this is the most significant difference in post-modern art and modern art. In modern art, time is present in the artwork and the viewer has no role in its production. But it's not so in postmodern art. It should be noted that audiences are faced with the artwork with their perceptions and prejudices. Consequently, the discovery of time will be focused on these perceptions and prejudices. Andrea Hollander Body added that considering the past is of high importance in post-modern art. But unlike the modernist art that observes Past as something nostalgic and an inspiring spiritual force, postmodern artists' perspective in this regard is only in terms of content and its impact and not in terms of aesthetic point of view. In fact, this type of return on one hand is a result of philosophical and literary theories of postmodernism and on the other hand is a sign of colonial art and cultural crisis and reflects that they are unable to create new myths and ideals. Many art historians

believe that postmodern art is banal because it has no understanding of the contemporary time. Michael Archer criticizes it as follows:

"Urban poor and homeless people have been pushed into a prehistoric and pre-modern stage. So that if they are not present in any way.

In post-historical era terms, history and prehistory become concurrent and present" (Cahoone, 2001).

## CONCLUSION

History of art in Europe is a rich and somewhat uneven. For a long time, the art of painting in Europe has been under the direct control of classical and the old painting of Europe. The art Europe was inheriting and was very proud to it. But in the late nineteenth and early twentieth century, innovative artists began to emerge and challenged all elements of classical and sacred concepts. They were the precursors and pioneers of an art that later became famous to Modernist Art, although some researchers and practitioners of art history know the onset of modernism long before the nineteenth century. But undoubtedly it was the end of nineteenth century and the late and the early twentieth century that the arts, especially painting, turned into a new space. But modern art underwent a major transformation of content and form after World War II. Some artists were born after World War II that would introduce their most important mission as to challenge the question of Modernism, i.e., the Grand Narratives and subjectivism institutionalized in it.

Postmodern painting paid special attention to cultures and marginal ethnic groups. The post-modern art is the voice of minorities, the minorities that their voices were smothered in modern aristocracy. Postmodern art is basically interested in ethnic culture and customs. But one of the most important aspects of this art is paying attention to Past regardless of any sense of belonging. The postmodern artist does not have any utopian nostalgic look at the past, but his/her look to the past is because of his/her attention to the future. This paper aims at investigating the problem of space and time in post-modern European painting in addition to genealogy of postmodern painting and enumerating its properties in Europe. Time in postmodern painting is not redefined and time is always neglected and put aside deliberately. In postmodern painting in contrast to modern painting, contemporary painting is underrepresented. In fact, it can be said courageously that no specified definition can be presented from the perspective of painters but the basic concept that time is a permanent occupation and should be considered as an ontological element. But space in postmodern artists' works is a mixture of a lot of situations and styles. In postmodern painting, artists pay a special attention to photography, music and other art forms and mixing them together and this is one of the most fundamental characteristics of postmodern painting.

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