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POST-POSTMODERN: ARTS AND TRENDS

This article considers post-postmodern arts and trends in their diversity. The starting point of the research is the comparison of postmodern and post-postmodern in the art environment. Postmodern paradoxically limits the redundancy, not allowing sufficient displaying of the special features of an art object. Post-postmodern arts provide a possibility to overcome the lack and danger of events and the self-happening of a human being. Object-oriented ontology (OOO) by Graham Harman, performatism by Raoul Eshelman, metamodernism by Timotheus Vermeulen and Robin van den Akker, digimodernism by Alain Kirby, post-postmodern understanding of architecture by Tom Turner, etc. are intellectual trends, which comprehends peculiarities of postmodern and post-postmodern art in particular. OOO displays, that post-postmodern art is rather theatrical than literal and even post-postmodern literature becomes theatrical. The renouncement from an overestimation of both form and function in art, especially in architecture, allows to designate a weird formalism as an actual art position. Since the article deals with the art of living through, the greatest attention is paid to architecture as an exemplary art. This explains the appeal to works that research architecture, including the theories of architects themselves such as Peter Zumthor or Juhani Palasmaa or creating architectural art objects by writers. On the other hand, post-postmodern writers such as David Foster Wallace or Dave Eggers create theatrical literary works, which are often filmed. Performatism as a direction developing post-millennial generative anthropology is the basis for the researching of generative art as the most unpredictable and close to the spontaneity of living through as a moving to attract objects, including art objects. This article develops this approach by researching of moving from self-performance to self-happening as an art of demeanor, a mode of being. Thus, post-postmodern art in its diversity appears as art a human being living through.

Keywords: *post-postmodern, post-postmodern arts, art object, art of living through, self-happening.*

This article researches post-postmodern kinds of arts in comparison with post-modern and modern ones. Most of the various trends of modern art claimed the greatest influence, and in some cases even exclusivity. The emergence of influential trends was becoming a real event. This approach led to extreme formalism and the subsequent exhaustion of the varieties of forms and the loss of authenticity. In these conditions, postmodern art is left with the creation of constructions from already existing forms by mixing genres, quotations, etc. in the process of creating functional art pieces. Post-postmodern in this case seems to be an attempt to overcome the lack of eventfulness and authenticity. However, the article also demonstrates that as much as postmodernity continues modern tendencies, post-postmodern continues post-modern ones. First, this refers to the postmodern pursuit of diversification of arts and trends.

The appropriate showcase of postmodern is *Social chronicle* by Clarice Lispector. «...Perfect, perfect, perfect, lunch. It could be transported in its entirety – table, diners, food, waiters – to another house, perhaps another country, as it is said of a work of art (which knows no borders). And the consciousness that the lack of error depends on each one. Is a reunion around a gaffe that is not committed? Crescent tension of perfection, stretching the skin of the drum. Exciting risk. For each one, the gaffe that is not committed. What gaffe, anyway? Me. Each one is his own mute gaffe. That under the dream smile attracts, attracts, attracts sadistically, I'm coming close, I'm coming close, in smiling nightmare torture. One more minute, one more instant – and – and I happen. Between cognac and smoke, perfection stretched ever more tenuous. This is a dangerous sport» [Lispector, 2015, p. 77]. Thus, a postmodern lack of events appears, because self-happening turns out all too dangerous in a social environment. In this regard, the *goal* of this article is to consider the post-postmodern possibilities of events. The

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relevance of this study is given by the emphasis on treating art events as living events and, on the contrary, living events as artistic events.

Compared post-postmodern trends have a possibility for self-happening. Dave Eggers, who is often considered as post-postmodernist, but denies his involvement in any trend, declares «I could take it further. I should take it further. I could be aware, for instance, in the text, of it having been done before, but that I have no choice but to do it again, it having *actually happened that way*» [Eggers, 2013]. In comparison with postmodern, post-postmodern supposed inability to refrain from a gaffe, mistake, which provides a possibility for one more version of unique self-happening. In this case, a human being both as creator and beholder gets a possibility to unique self-happening in a diversity of events. Such an approach allows to realize contingency both in an intellectual and artistic environment and contains *novelty* of this article.

Given the diversity of living experiences and self-happenings as a usual conceptualization of post-postmodern situation carries out in several trends. So, the *tasks* of this article are to research a comprehension of art from the standpoint of object-oriented ontology (OOO) by Graham Harman, performatism by Raoul Eshelman, metamodernism by Timotheus Vermeulen and Robin van den Akker, digimodernism by Alain Kirby, etc. Separately, it is worth noting the post-postmodern understanding of architecture by Tom Turner. He continues to use the generic term post-postmodern but finds it too postmodern in its redundancy and hopes for a more actual term to denote the current situation. At the same time, it should be noted that in this way the continuity between postmodern and post-postmodern is emphasized.

Joseph Bedford attracts attention to Graham Harman's opinion, that philosophy isn't a form of knowledge, but is a love of wisdom, that is philosophy is rather an esthetics that epistemology. Esthetics in post-postmodern condition becomes first philosophy and this is a philosophy of art first of all. Graham Harman, the founder of OOO, proposes his variant an answer to the question, what is coming after philosophy, subject, both high modern and vulgar art, etc. In connection with this, he refers to such works as *After the Beautiful* by Robert Pippin, *After the End of Art* by Arthur Danto, or *Art After Philosophy* by Joseph Kosuth. So, a depth of reality, the Real without a correlation with its human perception or using. Instead, esthetical formalism Graham Harman conceptualizes both Zero-Form and Zero-Function. «The object-oriented model could be useful for architecture because architecture talks about individual enduring entities and their qualities, or objects and their relations» [Bedford, 2020, p. 24]. Such an approach brings a possibility of artistic, in particular, architectural autonomy. One of the cases of this, according to Graham Harman, is architectural objects of Peter Zumthor with his minimalistic, laconic artistic means, traditional materials, tact, and carefulness to the landscape. An architectural object in this case isn't a tool-being, but a just-being. Architectural objects of Peter Zumthor often are compared with deconstructive ones of Peter Eisenman [A] Artemell]. Although they seem radically different, they have many resemblances like post-postmodern saves quite a few features of postmodern and in some way carries it on.

According to Graham Harman between a Zero-Form and Zero-Function weird formalism is founded. «Weird formalism is a kind that pertains neither to the object nor the subject, but to the unmapped interior of their union» [Harman, 2020, p. 11]. Further, he stresses, that autonomous is a union of the subject and the object in their union, but not they by themselves. Such an approach is compatible with the post-postmodern tendency to re-surrect, to re-animate a subject after its death in the postmodern condition.

Tom Turner, the author of one of the most famous works on post-postmodern architectures, also rethinks formalism and especially functionalism. «A post-Postmodern approach may be used, celebrating the death of *the* [italics by Tom Turner – N. Z.] designer, beginning at any point, concluding at any point» [Turner, 1995, p. 153]. On the contrary, *a* designer [italics supplied – N. Z.] designer is «considering each layer as an independent design, celebrating design clashes as one does the meeting of wind and water, water and rock, heat and cold, sun and rain» [Ibid.]. He admits that postmodern came to an impasse because «if anything goes, then nothing goes» [Ibid., p. 8] and the way out of the impasse can be turning to restrained

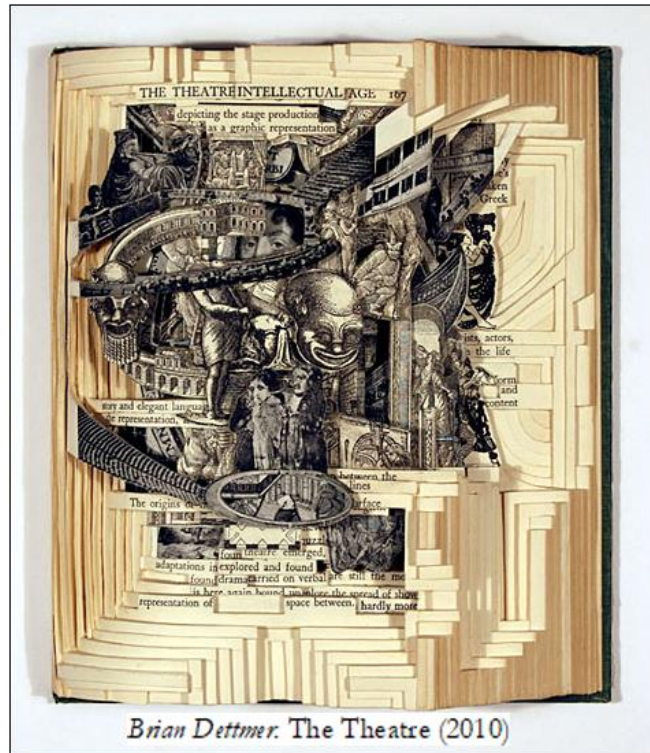
natural shapes without reducing content to a form. City planning foresees rather cultural and ecological than functional zone. Therefore, he considers a city as a landscape, a kind of natural canvas, which always isn't blank and discontent.

In contrast to Marshall McLuhan Graham Harman declares that not The Medium, but The Canvas is the Message in post-postmodern, post-Internet condition. «Whereas Heidegger, Greenberg, and McLuhan's fixation on the medium refers to something hidden beneath the surface properties of the object, and even more important medium for OOO is the one located *above* beholder and work, which contains them like an unseen atmosphere» [Harman, 2020, p. 172]. In this case, The Canvas appears as a metaphor of flat ontologies and esthetics in a wide sense. The flatness performs a deep background in comparison with the surface as a common postmodern metaphor. The approach by Graham Harman obviously can be compared with the metamodernism one of Timotheus Vermeulen and Robin van den Akker. From their point of view, actual art always appears between two poles. In this case, it's situated between and at the same time above work and beholder, creating an atmosphere. It is difficult to overestimate the importance of the concept of atmosphere in contemporary art and its comprehension. It should be noted that such an atmosphere emerges between surface and deepness, which means in a certain case flat atmosphere by analogy with flat ontology as understood by Manuel DeLanda. Besides, metamodernists emphasized metaxis between form and function as well as other kinds of betweenness of architectural objects by Gustav Ader, Marc Thorpe, Patrick Lynch or Jacques Herzog and Pierre de Meuron. «These buildings attempt to negotiate between such opposite poles as culture and nature, the finite and the infinite, the commonplace and the ethereal, a formal structure, and a formalist unstructuring (as opposed to deconstruction)» [Vermeulen and van den Akker, 2010, p. 11].

Such great attention is paid to architecture since it is impossible to avoid all other arts, realizing in Giorgio Agamben's words bare life, *zoē* as implies post-postmodern. Every human being is forced to live in a dwelling of some style. And if in the case of, for example, fashion, you can choose the style DIY (Do It Yourself), then in the case of architecture, it is difficult. This is one of the reasons that Graham Harman considers architectural and other esthetics as theatrical esthetics, opposing them to the literary aesthetics prevailing in postmodern conditions. Given the postmodern excessive theorization and conceptualization, citation and contextualization, relativization and correlationism, the post-postmodern does not prove but rather performs. That's why Graham Harman insists on the necessity of the theatricality and exhaustion of literalism. In his meaning, literal appears a synonym of relational. After Michael Fried, Graham Harman even proclaims that all esthetics is theatrical in a certain case. It is worse to note, even literature can be theatrical. A situation, when beholder and work theatrically constitute a new, third object he contraposes to the literalizing boredom. In other words, the situation is also comprehended as an object. In this regard the importance of form is stresses as well: «the work is not supposed to be "unfinished," but that even in completed form, it must produce an object or objects that seduce the beholder into theatrical enactment of the work» [Harman, 2020, p. 172]. But Graham Harman considers sensual objects and qualities rather as literal in comparison with Peter Zumthor or Juhani Palasmaa, who are architects and theoretics of architecture at the same time.

Peter Zumthor pays great attention to sensuality (textures first of all) of architectural objects while Graham Harman considers sensual objects and qualities as literal. In a similar to Peter Zumthor way Juhani Palasmaa ponders. «In my view, poetry has the capacity of bringing us momentarily back to the oral and enveloping world. The re-oralised word of poetry brings us back to the center of an interior world. 'The poet speaks on the threshold of being,' as Gaston Bachelard notes, but it also takes place at the threshold of language. Equally, the task of art and architecture, in general, is to reconstruct the experience of an undifferentiated interior world, in which we are not mere spectators, but to which we inseparably belong» [Pallasmaa, 2005, p. 25]. In his opinion, even the smell and taste of architectural objects are very important for realization.

Likewise, Raoul Eshelman discerns post-postmodern performatism in various art forms and even in art theory. Exploring architectural performatism, he notes its object-related, object-oriented generative anthropology as opposed to both the functionality of modern and the contextuality of postmodern. «Performatism does this by forcing us to focus in on simple, incredible object relations that seem to transcend the material conditions of their own existence and that challenge us to accept them whether we want to or not» [Eshelman, 2008, p. 120]. Performatism appeals to Eric Gans's post-postmodern, post-millennial generative anthropology, highlighting primarily a pre-conceptual and authentic, original, and exclusive attractive object, including art object. Such an art object is an unparticipative and unpredictable generative art object in Philip Galanter's meaning. He claims, that art, including evolutionary art, is generative at all, which implies also self-performance or, self-happening of a subject.



Post-postmodern self-happening in the literary

Considering what was noted in the above section, a referention to real objects and qualities allows to escape any correlationism as a close connection of world and thought even in such situation, when writers architesize «to represent the literary, not the literal» [A] Artemell]. The building-like projects of writers look rather like theatrical scenery, but very well-structured scenery, which reminds well-structured, but dynamic writings of a post-postmodern writer and theoretic David Foster Walles.

Like Dave Eggers, David Foster Walles is a writer and a bookman at the same time. Besides, he is an important contribution to the theoretical understanding of post-postmodern. At the same time, he disseminated his theoretical developments not only in his essays but also in his numerous performative videos, which themselves can be considered as theatrical art objects. «The central strategy of post-postmodernist fiction, as Wallace performs it, is to examine the paradox of how the particular and hyperspecific – the language of the *scénario* – can retain any broader meaning after the hermeneutics of suspicion adopted by postmodernist and poststructuralist theory» [Nixon, p. 14]. At the same time, he disseminated his theoretical developments not only in his essays but also in his numerous performance videos, which themselves can be considered as theatrical art objects. In this way, the effect of self-consciousness (as Charles Reginald Nixon notes even over-self-consciousness) was produced as self-happening.

Dave Eggers pays attention to such a pivotal feature of post-postmodern eventuality. A contemporary human being lives in a saturated cultural environment and for sure has an echo of art objects – movies, books, songs, etc. – in every its experience. These become o kind of theatrical scene of living. The allusions enrich such an experience and allow one to realize it better and attach to its additional senses. Nevertheless, a human being simultaneously recognizes the value in real living. What does not prevent him, if he is an artist, say, a writer, to try to fix this experience, immediate and mediate at the same time. Other human beings who become the objects of this fixation may resent this. However, being post-postmodern, human beings usually

agree to become art objects eventually. Thus, Eggers' friend in his autobiographical novel *A Heartbreaking Work of Staggering Genius*, whom he visits in the hospital, agrees to become a character in the book. However, he doesn't really consider the question of whether it was a noble gesture or not, because in a trade he gets care. As a touching detail, it can be mentioned that Eggers intends to describe the situation, but considers that going into the car for the pen to do so will be crass, ruining the experience. Such a ruining in combination with an immoderate self-consciousness may destroy a core of an object including a human being as an object. The core can not be expressed directly, only through mixing metaphors, but that's why self-happening should be moderated. It is worse to note, that the core is quite similar to a solid subject in Raoul Eshelman's meaning.

In this regard, the main example that Dave Eggers sets is that he becomes his own character. At the same time, he simultaneously remains in the thick of events and describes them. While driving in the car, he talks his own text about how he will be killed and dreams that the killer and then the police will listen to the tape recorder. He believes that this would be the best ending of his life. «I was worried that after I was shot near the lake, that the murderer, who really only wanted the car, would for some reason find and play the tape, the one where I'm describing my imagining someone like him killing me <...>. That's what I was worried about! I was worried about what the guy who killed me would think of me. Then I worried that the cops, who would eventually find the car in Gary or Muncie or wherever, would find my tape recorder and the tape inside, and would play the tape, looking for clues or whatever, and they'd be horrified too, would be horrified and would also laugh, would make copies and give them to friends—» [Eggers, 2013].

Nevertheless, Dave Eggers stresses, that irony of post- or metamodernism concedes to fixation of every small living experience of a human being. In his opinion, post- or metamodernism only complicate the obvious. Such fixation is realized in small letters on any small form from both narrative and metanarrative free space and not yet included in the cultural environment. Dave Eggers notes, that this is a space, where the Copywrite sign turns up usually. Yet it is the only place to fixate on a new and sincere living through, not a postmodern citation. That also means self-consciousness and self-happening as sincerity and lack of self-consciousness and self-happening as hypocrisy.

Vendela Vida, a wife of Dave Eggers, proposes a similar, but the female approach in her novel *The Diver's Clothes Lie Empty* [Vida, 2015]. If Michel Foucault considers that a man by way of human would be erased as a face on sea sand, she performs, that the close remains. This is evident, that human will be back, but, paradoxically, in a different place and will find different clothes. However, in comparison with a postmodern masquerade, post-postmodern events allow to carry out a sincere self-happening.

Albeit it is necessary to note, according to Dave Eggers, not everything new and authentic is actual. Besides that, not everything reliable and truthful should have a standard format, more widely, form and function. It brings his position to OOO's position. From OOO's position, sensual should be fine-tuned to don't become vulgar. Even ready-made objects of dadaists and surrealists cease to be art objects and even objects at all since they are too vulgarized. «While the ready-mades might seem like everyday objects shoved arbitrarily into a fine arts context, from a OOO standpoint they are not objects at all, but merely bundles of literal qualities. <...> The point is that ready-made objects are too banal to suggest in advance any tension between their visible features and an underlying real object, whereas more familiar genres of art already press us down this path» [Harman, 2020, p. 162].

It is necessary to add that Alain Kirby thinks in a similar way while research digimodernism as a kind of technological realism. His *The Antilexicon of Early Digimodernism* includes entry *U is hardly for User (or up to a point) or Viewser*. «True, it's misleading in that it distances us from the elaboration or manufacture of text or textual content, for which terms drawn from publishing (author, reader, etc.) have already been tried and found wanting» [Kirby, 2009, p. 71]. So, a user doesn't generate or even doesn't behold content and isn't a beholder. Therefore, such video ready-made art objects as, say, docusoaps also aren't art objects at all. They

rather are pseudoobjects in pseudomodern condition as a surface without a depth. This is also confirmed by the fact that they are objects of aesthetics of the apparently real. «The aesthetic of the apparently real seems to present no such [postmodern – N. Z.] predicament. It proffers what seems to be real ... and that is all there is to it. The apparently real comes without self-consciousness, without irony or self-interrogation, and without signaling itself to the reader or viewer» [Ibid., p. 140]. According to Alain Kirby, such conditions are conducive for the occurrence of pseudoautism, to which he opposes true autism with its veracity, sincerity and authenticity. Thus, authentic objects can be created in an autistic marginalized art environment. It is possible to note also auticity in the authenticity of an art object. Thus, as one of weird formalism features Graham Harman terms the next. By excluding the outside of art, we emphasize the multiplicity of its interior» [Harman, 2020, p. 177].

Returning to the question of literature as one of the arts, it is worth mentioning another possibility of its theatricalization, literature without literary. These are artbook – sketchbooks, ezines, portfolios, brand books and especially altered books (see illustrations). They often become the theatrical scene or even landscapes of living through, which both enriches the senses of the book as a theatrical object and resists redundant postmodern theorizing in favor of post-postmodern eventfulness and self-happening. In this regard, the following circumstance is indicative. One of the most famous datings of both postmodern and post-postmodern beginnings is associated with the alteration of space, air space in particular. In the first case, it was a recognition of the inappropriateness and destroying of a functionalist housing complex *Pruitt-Igoe* in St. Louis by Minoru Yamasaki. In the second case, it was an attack on Twin Towers in New York, also projected by Minoru Yamasaki. At the same time, even in comparison with the brand books of IT-companies such as Next, the more landmark brand books are NASA, British Airways and Lufthansa.



Megan Williams. Altered Book Landscape (1992)

Conclusion

In fine, it would like to add that post-postmodern art, in contrast to postmodern art, allows a human being to evince itself better. The form of this evincity is self-happening rather than self-performance. It allows the human being to happen, to realize its own micronarrative. If self-performance implies intentional self-presentation, then self-happening implies a greater degree of naturalness, spontaneity and sincerity. The realization of precisely the micro-narrative can have limited significance, up to the significance only for the human being itself, who creates it during the self-happening. However, as a result, the intensity of this significance for a human being turns out to be extremely high. In this regard, arts and trends in their most theatrical forms that closely intersect with living through have got into the field of research interest. Thus, in post-postmodern eventuality, it itself becomes an art of demeanor, a mode of being. On the other hand, art can no longer be separated from a living trough.

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АНОТАЦІЯ

В статті розглядаються постмодерні мистецтва та тренди в їх різноманітті. Відправну точку дослідження становить порівняння постмодерна та пост-постмодерна в арт середовищі. Постмодерн парадоксально обмежує надмірність, не дозволяючи достатньо відобразити особливі риси арт об'єкта. Пост-постмодерне мистецтво дає можливість подолати недостатність та небезпеку подій та селф-хешпенінгу людської істоти. Об'єктно-орієнтована онтологія (ООО) Грехема Хармана, перформатизм Рауля Ешпельмана, метамодернізм Тімоті Вермюлена та Робіна ван ден Аккер, діжмодернізм Алана Кірбі, пост-постмодерністське розуміння архітектури Тома Тернера тощо становлять інтелектуальні тренди, які досягають особливості постмодерного та пост-постмодерного мистецтва зокрема. ООО показує, що пост-постмодерністське мистецтво більшою

мірою театральне ніж літературне і навіть пост-постмодерна література стає театальною. Відмова від переоцінки як форми, так і функції в мистецтві, особливо в архітектурі, дозволяє позначити дивний формалізм як актуальну арт позицію. Оскільки у статті йдеться про мистецтво проживання, найбільша увага приділяється архітектурі як зразковому мистецтву. Це пояснює звернення до творів, в яких досліджується архітектура, включно теорії самих архітекторів, таких як Петер Цумтор або Юхані Паласмаа, або створення архітектурних арт об'єктів письменниками. З іншого боку, такі пост-постмодерні письменники, як Девід Фостер Воллес або Дейв Еггерс, створюють театральні літературні твори, які часто екранізуються. Перформатизм як напрямок, що розвиває генеративну антропологію після міленіуму, становить підвалину для дослідження генеративного мистецтва як найбільш непередбачуваного та близького до спонтанності проживання як руху до привабливих об'єктів, арт об'єктів включно. В статті розвивається цей підхід через дослідження руху від селф-перфомансу до селф-хеппенінгу як мистецтва манери поведінки, модусу буття. Отже, пост-постмодерне мистецтво в його різноманітті постає мистецтвом проживання людської істоти.

Ключові слова: *пост-постмодерн, пост-постмодерні мистецтва, арт об'єкт, мистецтво проживання, селф-хеппенінг.*

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