

**Ketevan (Keti) Shavgulidze**

## **The Realism of Our Times**

“Different times call for different images <...> the so-called abstraction is not an abstraction for me. On the contrary, it is a realism of our times“<sup>1</sup>- Adolph Gottlieb.

As a situation, as a kind of critical existence, post-modernism determines different aspects of creative behavior. The main defining paradigm of post-modernism is a subject of special interest within our study; specifically, we emphasize identity issues in the works of émigré artists.

Since Descartes the philosophy of personality has been rooted in the identity concept. As a result of personality an individual is able to comprehend his/her metaphysical and creative existence, leading to moral responsibility. In a modern world, in the sunset of the hegemony of a center, the universal identity model is being deconstructed. Identity is formed in a complex, reactive social context, among incompatible cultural artefacts, political tendencies, multicultural identities and the breakdown of the unity of modern “ego”. Identity is automatic, selective and altering in the modern fluid and mobile world. According to the philosopher Daniel Dennet, it is imaginary, constituting an “*abstract object*”<sup>2</sup> of sorts.

Our study demonstrated that many Georgian émigré artists creations, despite their different handwriting, are unified in an abstract form (Luka Lazar, Beso Uznadze, Levan Bugiani, Alexandre Beridze, Tea Jorjadze, Tolia Astali, Anna K.E., Ketuta Akeksi-Meskhishvili, Levan Mindiashvili, Gia Edgveradze, Nino Sakandelidze, Konstantin Mindadze, Tamuna Sirbiladze, Gia Rigvava, Irina Gabiani, Tamara K.E., Kako Topuriam, Lado Beroza, Anri Basilaia, et al.) It should be noted that a famous post-modernism researcher and philosopher *Gilles Deleuze* and his co-author *Pierre-Félix Guattari* view abstraction not as a self-referencing sign or an essential form, but “*as a line, which limits nothing, doesn’t sketch contour, doesn’t connect one point with the other, instead it goes between the points that are slanting away from the horizontal and vertical, as well as diagonal, always changing directions. <...> This type of mutant*

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<sup>1</sup> The Ideas of Art, Tiger’s Eye. Vol. 1. 1947. P.43

<sup>2</sup> *Деннет Д.* Почему каждый из нас является новеллистом // [Вопросы философии](#). - 2003. — № 2; с. 122.

*line, which has no internal or external, shape or background, is truly abstract.*"<sup>3</sup> Consequently, the multiple distribution of a-centric, unlimited lines in space, is limitless and infinite, just as is this multiple space itself. In regards of our study, it has to be noted that an abstract concept doesn't only means a form change, but also that an abstraction is not closed up in the dead-end of history. Multiple, opposing, "formless" forms crisscross like stories; they mutate and read as a paradoxical field. This study demonstrates that the tendency to work beyond culturally familiar forms is so pronounced in the work of émigré artists that it allows us to discuss them in the context of an universal, transnational and transcultural imagery. Just as a crossing field of different codes, languages and cultures, abstraction has turned into a realm of possibilities for these named artists, where "*the surface reads not empty or clean, but intentional, where intensity implies the filling up of other virtually of strange opportunities.*"<sup>4</sup>

*"I am a world citizen and a part of Earth* <sup>5</sup> claims Tea Jorjadze, in her interview during the compilation of this research. Her fascinating landscapes read as a metaphor for the above-mentioned words. The unity of objects constructed from found and then processed wood, metal and glass is characterized by minimalist sensitivity, though if one puts aside all prejudices and expectations, one becomes a part of constantly changing stories. In this regard it is important that while Tea Jorjadze's works are produced in a studio, they can only be "completed" in an exhibition space. The final configuration is determined by the specific space in which the works are placed, and this walks a fine line between communication and miscommunication with the field. An alien organism is formed there. Silent and mute. A unique abstract landscape which exists beyond time. A sculptural micro-universe, where it seems as if everything has stopped while everything morphs from one mode to the other since the opportunity of contact between the object and space determines mutual transformation.

*"In the end, I never feel good – neither in Georgia, nor in Germany nor in the USA, but at the same time, I feel good everywhere*<sup>6</sup> says Ketuta Alexi-Meskhishvili – indeed a

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<sup>3</sup> G. Deleuze, F. Guattari. *A Thousand Plateaus: Capitalism and Schizophrenia* (Minneapolis, University of Minnesota Press). 1987. pp. 498-99.

<sup>4</sup> J. Rajchman. "Another View of Abstraction," *Journal of Philosophy and the Visual Arts: Abstraction* (5), p.16

<sup>5</sup> Excerpt from interviews compiled for the "Integration and Identity" project. Tea Jorjadze. 2017.

<sup>6</sup> Excerpt from interviews compiled for the "Integration and Identity" project. Ketuta Alexi-Meskhishvili. 2017.

multitude number of of planes and layers of representations and visual realities are intertwined in her photography. Photos applied to different materials (transparent paper, cardboard, textile, etc.) allowed her to research opportunities within this medium. She experiments with the image and material – she leaves marks while working (scratching, cutting), then captures the image with analogic and digital means. However, these images represent only a transitory phase; they are processed afterwards. It is noteworthy that Alex-Meskhishvili presented portraits, as well as still-lives and abstractions, during her first solo show in 2015 in the *Kölnischer Kunstverein*. The title of the exhibition – *Hollow Body* – was borrowed from one of the main positions in gymnastics and weightlifting: during this position the body does not appear tense, though to achieve this state takes a lot of effort on the athlete's part. Within the metaphorical realization of this idea, the author explores whether photography can depict a subject, and how much information is left behind the perceived exterior. Abstract forms were placed on a semi-transparent curtain which was stretched full length in a museum stair cell. Putting it up among stairs, between the floors makes it impossible to perceive the whole curtain, thus parts of this stretched, colorful “body” were as unseen by the visitors as the *Hollow Body* position remains invisible by regular viewers.

*“My style is changing drastically. Print followed photo, now its painting. I don't know where I'm going ... it's me in my works, even when I'm creating somebody's portrait, I am telling a story about me.”*<sup>7</sup> – Beso Uznadze's “own” abstract world exists beyond specific meanings, concepts, forms and images. Colorful inserts hang in free, albeit solid emptiness. His exquisite, significant non-points carry raw virgin energy. As a kind of signs of modern world, universal symbols, they transcend beyond time, place and language. Their essence communicates and relates to an idea or feeling that is already stored within the viewer, though hasn't been revived yet. These faces with no syntax or narrative bring to their recipients a completely new experience. The same can be said of layered semi-transparent images, a combination of digitally modified photographs and mixed media techniques; their crossovers create new experiences, achieved by contradictory and harrowing feelings and visions. Enchanting, melancholic images placed on brass bring associations of a magic garden. A utopic

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<sup>7</sup> Excerpt from the interviews compiled for the “Integration and Identity” project. Beso Uznadze. 2018.

garden populated by strange creatures (flowers) as memories and visions is simultaneously an image and experience of past, present and future.

Luka Lazar's abstract work is a reflection of structures, systems, rhythms and perception. "Moving Frames," a minimalistic abstract series, unites works where energetic movement is represented in an immobile, silent, still environment. Elements constrained by borders evoke feelings of vibration but at the same time, this complex art is based on imaginary movements in an abstract space. Therefore, the art does not create familiar expectations or prejudices. If we take the path of overcoming the traditional tools of perception, then contact with the art turns into a "*self-communication*"<sup>8</sup> process.

Aleksandre Beridze creates abstract themes; he releases his visual expressive potential, which reunites with his energetic potential via gesture agents. Abstract series entails the researching of different states of opuses, optics, foreground depths, space, forms, and colors. The flow of fluid colors and the spots of different forms and contours are reflections of our consciousness and fluid state – "*the unity of a semantic structure stream that instantly appears in our consciousness.*"<sup>9</sup> As if, rather than depicting, the artist leaves traces of multi-meaning codes beyond definition and structures. It covers all of the features – our inner life, consciousness, emotions, desires, intents, reasons, memory, etc.

Within the scope of our project, we have to note Tea Gvetadze's works on black velvet. Her art is full of symbols, and the connection between forms and dark backgrounds in enigmatic scenes is of special interest. Remarkably, Gvetadze's black velvet is not an abstract modernist background. It represents the timeless infinity of the new contemporary period in an attempt to swallow and absorb all elements. Despite the fact that forms and symbols appear firmly attached to the surface and escape the gravitational pull of the black background, its limitless energy drags them from the material into an associative dimension. Objects and figures cease to be in contact with daily needs; they transform into concepts and meanings and become abstract

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<sup>8</sup> <http://www.lucalazar.com/movingstills.html>

<sup>9</sup> <https://www.sefome-academie.fr/>

substances. The black space turns these images into symbols and ensures their transcendence beyond limits and specific space.

This is how “blackness” is presented in Lado Pochkhua’s “New Book of Aristocracy,” where the withdrawn background energy absorbs specific image and transfers it into an abstract category. Due to this abstract space, Andro Semeiko’s knights have no faces, they stand beyond time and geography. Paradoxical knights that wander in a muddled landscapes, seem so familiar and close on first sight, but at the same time, they are so unattainable. Their specific actions and rituals take place in a foreign landscape, beyond time and history, and thus allow for a unique experience.

Based on the above-mentioned examples, modern abstraction, contrary to traditional abstraction, reads not as denial of image, figure and history, but rather as unification and reassembling – as a new connection, not as an esthetic experience of rejection. A place where de-territorialization takes place, of both the author’s and the recipient’s view, where a transitional state is more important than a fixed position. This eternal, metaphorical space is a field where different identities, culture, and history unify. It absorbs everything in existence and everything that will come to be, as if it is a metaphor that expresses cultural assimilation.

It is revealed in abstraction an attempt at balancing between different countries, cultures, languages. Borders are erased here. Personality is manifested though it remains secret. Identity becomes abstract; it begins to unite various memories, identities, relations, associations, and history. A new identity is born as a result of stimulating the artists’ and viewers’ imaginations. Hence, modern abstraction can be discussed as a path to freedom from metahistorical boundaries, as an attempt to escape the framework of a differential world and to perceive reality pluralistically and as a desire to move to the space of limitless interpretations.

*Zygmunt Bauman*, a famous sociologist, believes that the form of our sociality, just as the form of the society in which we live, is determined by how the “individualization” issue is resolved. Individualization is human identity that *“transforms from the given to a “task” and assigns responsibility to the acting figures for resolving this issue, as*

well as for results ...<sup>10</sup> Contrary to classical modernism, in fluid modern times, when not only an individual's place in a society, but the spaces which individuals want to occupy and are available for them transform very quickly and goals turn into "the great unknown". Identity problems have changed form and context, and they "*infer not only how to reach a certain identity and force the people around to accept it, but also which identity to choose and how to make another choice if previously selected identity loses value or attraction.*"<sup>11</sup> Bauman believes that identity research in a globalized world is a better alternative than adhering to an inherited or acquired identity; the former "*never ends, it is eternally unfinished, inexhaustible and open in its future actions, where we are involved with all of our necessities and conscious.*"<sup>12</sup>

Identity turns into ungraspable, a-centric formation, an open concept in a multi-narrative world. Its bases are dislocated and constantly transforming in relation to new cultural systems, changes permanently in response to environment, to interests, and to physical and virtual relationships. A modern person is always building, deconstructing and re-forming a new identity. Consequently, enriching the "female" historical context in a post-modern culture is done via multisexual models. In this field, the multigendered subject replaces the patriarchal subject and offers equality beyond gender, binary structures, subject-object and other "limitations." In the context of the deconstruction of traditional structures, the eradication of "masculine vs feminine" opposition, personality is perceived as "open identity."

*Inspired by Gilles Deleuze's nomadism and by Luce Irigaray, Rosi Braidotti, a feminist philosopher, offers the concept of nomadic subjectivism, which opposes the tendency to reduce an individual to a constant, stable identity. She believes that it is impossible to place a subject within specific borders, since he/she is constantly moving and changing, it is constantly in process. Hence, in parallel to the multiplication of thought and cultural representations, we are dealing with a multitude of possible identities and we can identify with each of them. "This is not a call toward pluralism, but a passionate*

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<sup>10</sup> Зигмунт Бауман: Индивидуализированное общество. М., 2005. с. 182.

<sup>11</sup> Зигмунт Бауман: Индивидуализированное общество. М., 2005. с. 185.

<sup>12</sup> Ibidem.

*plea to respect the necessity of the noted multitude, to find forms that reflect complexity.”<sup>13</sup>*

Eteri Chkadua’s play with women’s roles grabs one’s attention. It is worth noting that the author paints herself in almost all her pictures. These are her self-portraits and alter-ego portraits. The artist expresses her multiple faces in the framework of her art; she plays with many “me’s” and allows the viewers to engage in the game – to be in love and to be destroyed, to be angry and horrible, sexy and desperate; at times a prisoner, a sleeping deity, a demon, bride, maniac, gladiator, tourist, sniper... “*The young generation really likes this female character that I paint, though it happened unintentionally. We longed for this character. I turned out this way for them. I expressed their desires.*”<sup>14</sup>— Eteri Chkadua.

Gia Edzgveradze’s bride project (rallies, video, performances) and series of performances began in 1997, when the artist discovered a bridal gown on the market and began dancing spontaneously. The Bride, in a white dress, is project’s main protagonist (the artist herself), who performs different activities while searching for an identity. She dances, talks, looks for a groom and for inspiration, ideas and audience approval (while the interposed voices in the videos create a hysterical tension and an absurd environment). Metaphoric clouds unite the sequence – “dance,” “wonderful,” “road.” The multimedia project responds to the process of breaking down one’s own boundaries, patriarchal values, gender stereotypes, dichotomies (sacral/trivial, banal/original, etc.), echoes the theme of subversion of identity and depicts the position of artists’ rejection of individual existence and of being between opposing binary positions. The members of the audience are offered the opportunity to try on the bridal dress and to record their activities on camera and occupy the position – “*without a chance of safety, comfort and protection, and fated to be de-territorialised.*”<sup>15</sup>

*Mircea Eliade* claims that post-modern androgyny is not a rejection of sex but rather a human need to “*return, at least for a time, to full human existence, when both the sexes exist simultaneously, just like all the other virtues and traits that exist in a deity.*”

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<sup>13</sup> Розы Брайдогги, «Путем номадизма». Хрестоматия «Введение в гендерные исследования». Ч. II. — «Алетейя», 2001. с. 136-163.

<sup>14</sup> Excerpt from interviews compiled for the “Integration and Identity project.” Eteri Chkadua. 2018.

<sup>15</sup> <http://www.stuxgallery.com/exhibitions/gia-edzgveradze>

*A man in women's clothing does not attempt to appear as a woman, as it may seem at first, but for a second, he embodies the idea of the unity of sexes and makes it easy to comprehend the common understanding of the cosmos.*"<sup>16</sup>

Jean Baudrillard, a famous culturologist and philosopher considers that "the modern history of the body is a story of demarcation, a story of how a network of signs and definitions *"parts and denies it."*<sup>17</sup> According to the feminist philosopher Donna Haraway, a cyborg that lives in a post-gender system dominates the stage today. *"This implies simultaneous construction and destruction of machines, identities, categories, relationships, and spatial histories. And since both are intertwined in a dance, I prefer to be cyborg than rather than a goddess"* claims Haraway in her *„Cyborg Manifesto."*<sup>18</sup>

Keti Kapandze has studied her role as a woman and an artist on multiple occasions. She is interested in identity issues (not only relating to herself) in a de-personalised environment, where the pluralistic model is in the lead. In 2002-2003 she created a series of photos – stigmatas and translocations. The artist took photos of advertisements, and on them painted and projected her own or other people's images. The interposed images multiplied and created hybrids – gender "puzzles." Hermaphroditic beings were created. Some turned into men, some into stars, and some started to look like victims of violence.

In the context of a meta-narrative's, "Estimated Needs "is also her desire to study identity approaches and metamorphoses – black-and-white passport photos printed on cloth play with different images – Cleopatra, Arabs, gentleman, Indians, unknowns, and nobles. *"To explain it in plain terms, in the past art constituted feelings and emotions seen through a pair of eyes, now art is seen through a hundred eyes. New art looks like an alien. The present time has brought this to us, and it is so abstract that I can't explain or justify it"*<sup>19</sup> – says artist during this project's research interviews.

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<sup>16</sup> Mircea, E. *The Morphology and Function of Myths*. Belgrade. 1987. p. 23.

<sup>17</sup> Baudrillard J. *Symbolic Exchange and Death*. 1991. p. 114.

<sup>18</sup> Haraway, Donna, J, *A Cyborg Manifesto. Science, Technology and Socialist-Feminism in the Late Twentieth Century*. University of Minnesota Press. Ebook. 2016. p. 68.

<sup>19</sup> Excerpt from interviews compiled for the "Integration and Identity" project. Keti Kapanadze. 2017.



The intersection and unification of different language codes, discussion and style is paradigmatic for post-modernism. Story telling takes place only at the juncture of different fields of thoughts and of tangled codes. A code is a certain structure of signs that has its own history, therefore, the collision of those codes causes overloads. A collage in the modern world, as a place of intersection of different visual codes, is viewed as a universal principle of space organization. This is the paradigmatic program of viewing the world, principally pluralistic and fragmented, a hybrid that unifies several cultural, symbolic, narrative, semiological forms and points. The idea of a-centrism is fundamental for post-modernism. The collage phenomenon systematically rejects all alternatives of prioritization, and it is discussed as a concept of equality between each marked ground of semantical importance, field and element.

For instance, Anna K.E.'s artistic practice aims to overcome hermeneutic borders that exist between different disciplines. In her location-specific installations she uses texts, famous visual codes, her own images, videos, sounds, paintings and objects and creates hybrid works, where representative forms intersect with abstract ones. Every element is connected with the other in a way that those elements are not fixed within the constraints of non-specific media. The border floats just like the interrelationships between the elements. The classification and reading of these heterogenic installations are significantly difficult tasks, since they are written in several simultaneous languages (e.g., architecture, design, etc.). Their mixing results in a new, "foreign language" familiar only to the artist. Anna K.E. used this "foreign language" to research and analyze existing social, cultural and artistic structures. There are no primary and secondary topoi. None of the elements have a priority, just like there are no privileged relations between them. Endless meanings are formed, creating a permanent state of choice. All signified have opportunities to cross with other signs and create a new signifier, which will create a new mark.

In one of her interviews, Anna K.E. recalls a noteworthy event from her teenage years: *"When I moved to Germany, I started to learn new languages (German and English), before that, in Georgia, I used to memorize other languages (Georgian, Russian, and French). In the stressful conditions of communication, I created my own form of self-expression: I used to shamelessly mix languages so that each sentence consisted of three different languages and often, one more "word" which I did not*

*understand in any language – without barriers and without stopping the flow, I quickly formed some abstract audio vibration, which organically replaced the word that I did not know, but that was needed. Everybody tried to identify and contextually interpret the unfamiliar verbal vibrations that I'd created. Then they returned it to me with their own understanding – they offered new meanings from different contexts. Thus, an interactive creativity took place and meanings changed according to each suggestion, and created new meanings, forming a never-ending process. In practical terms, this was an implemented creative method that is the basis of modern art – reciprocally giving new and individual meanings – as a creator and as a consumer.”*

Koka Ramishvili's work clearly indicates his fascination with different media means that creates complex associative-conceptual images – *“I've talked about my project that unifies pictures, space, painting and photography”<sup>20</sup>* – the artist claimed in an interview for this project, while referring to “The Lost Landscapes” series, which consists of paintings, sculptures, photography, and moving images. Here the paintings take after sculptures and photos – after moving images. The borders are erased – one space transits into another, from two dimensions into three. The artist who views painting and graphics as important media, calls this process a migration – *“A migration process is very interesting – how can the same image “live” in different media, in other words; how can an ordinary landscape, portrait and even painting, live on paper, as moving images, photography or sculpture ... these processes – image of migration – created interesting regimes and platforms to discover how the image changes the medium and how it changes as well, this moment has always been interesting for me.”<sup>21</sup>* The perpetual transformation of media causes overloads of thought and broadens the boundaries of perception. Hence, “The Lost Landscapes” is simultaneously existing and not existing, preserved in memory, seen and unattainable, an abandoned and imaginary landscape, begins existing beyond temporal and historical points.

Levan Mindiashvili is characterized by a multidisciplinary approach. The artist emphasizes the transitory state which takes place when paradigms shift and social or

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<sup>20</sup> <https://hammock.at.ge/> “Illegal Territory” – Interview with Anna K.E.

<sup>21</sup> <https://hammock.at.ge/koka-ramishvili/> “Migration of Images” – Interview with Koka Ramishvili.

other constructs begin to collapse. His artistic research includes subject/object dichotomy and memory and identity. He creates his urban landscapes with mixed techniques; they are simultaneously abstract and realistic. They are generic views of the places where he has lived. The material underlines the transitory state and temporary and ephemeral character of “place” and “home” in the modern world – *“undoubtedly we live in an important time, which Paul Virilio called “unified global time” (instead of a “historical-local” time, during which every country and culture develops at its own pace and in its own way).”*<sup>22</sup>

Tolia Astali’s and Dylan Pierce’s works simultaneously extend from creation to deconstruction, and then carry traces of this progression. Cracks, scars, protruding forms, gaps, pieces, layers and surfaces communicate, interact, respond to and transform each other. They leave marks and depict the perpetual formation process of ceaseless anxiety and new points. This looks like an abstract work at a distance, which depicts an unfamiliar state and *“is open in its own direction, as well in the point of view of history.”*<sup>23</sup> Part of the image is covered by another image while fragmented images disrupt information and its meaning. The work stays in our memories forever, though it remains an unsolved mystery. Tolia Astali and Dylan Pierce have been collaborating since 2000, after they met each other at the Chelsea Art College in London. They present their work together – objects, sculptures, paintings, photographic prints, video and audio installations. Tolia Astali was born in Tbilisi, Georgia, while Dylan Pierce was born in Paris, France. Both of them live and work in Berlin, Germany today. This is how Tolia Astali views their collaboration – *“this is not a struggle between two egos, rather it’s the development of one idea.”*<sup>24</sup>

Subjectivity is transformed into the concept of multiples during a time of globalization and multiculturalism. Multiplicity (without inner opposition), the potential for a duality of identification, and an expansion of the multi-subjective social environment. Identity is cloned as a result of mosaic, collage, and the simulation of reality. Within our research the attitudes of persons and personalities toward post-modern discourse is

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<sup>22</sup> <https://hammock.at.ge/interview-levan-mindiashvili/> Interview with Levan Mindiashvili.

<sup>23</sup> <http://www.duesseldorfphoto.de/en/ausstellung/astali-peirce-faultlines/>

<sup>24</sup> <https://www.radiotavisupleba.ge/a/ukhilavi-parda/27281135.html> Astal and Pierce: *This is not a struggle of two egos, rather the development of one idea.*”

clear; it questions the existence of a unified, integrated personality. The traditional view of a person based on his/her personality is deconstructed. Identities intersect each other and dislocate each other, becoming bases for a creative diffusion. A post-modern individual is diluted in the processuality of his/her own discourse practices. For Astali, identity change is not a search for new meaning, rather it is the specific necessity for a creative actualization or the making of a life choice. While a constructed identity and a holding on to its firmness was the aim of modernism, post-modernism seeks to escape fixations and determinism. Post-modernism protests against any enlightening or modernist subject and against an individual's me-centric existence and instead defines new limits. From an individual sanctuary it steps into a dimension with no systemic centralization. Identity is not hermetic anymore. It falls to pieces, into surfaces that easily transpose themselves upon a person's life trajectory. It may be presented as an assembly of experiences, gestures and flow of communication.

According to sociologist *Zygmunt Bauman* the "pilgrim" is a modernist metaphor, while the "tourist" signifies the post-modernist individual, who is no longer tied down to any place, who is always on the move and who continuously crosses cultural borders and areas. Maia Naveriani's work is an interesting example. Her irrational approach towards literary language transports us to alien, yet unknown, unstudied space with no past or future and gives us opportunity to think about that space, to reflect on it and research it. *"Despite the fact that I have lived there for 26 years, I have never thought to leave for ever. I feel well here now, though I don't know what the future holds for me. I was never completely out, I always had a position of a wanderer. My works reflect this condition. I am afraid to stick to something ... being an artist in itself excludes any belonging. An émigré artist is like a tourist. You never fully belong. You don't stick to anything. It's a great privilege"*<sup>25</sup> – Naveriani said in her interview for this project..

In the modern world assimilation is not unity, but a perpetual circulation of symbols, aims and meanings. Assimilation creates unlimited possibilities. Multiculturalism is emphasized in the post-modern paradigm; hence, identity is viewed as global-local project which does not imply the disappearance of the "other"; rather it provides relations with the "other" as a form (or a necessary pre-requisite) of co-existence.

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<sup>25</sup> Excerpt from interviews compiled for the "Integration and Identity" project. Maia Naveriani, 2018.

While modernism is a cultural monologue, post-modernism is a cultural dialogue in “communication ecstasy.”<sup>26</sup> Post-modernism is a new type of relationship which does not imply just an exchange of information, but also implies creating an equal rights field between me and myself and me and the other. As a result, a “middleman art” is created, which has many layers and dimensions. It simultaneously implies dialogue with one’s own self (and with the other within one’s own self) and also with the other outside one’s own self. The “other” in both cases is viewed as equal participant, once again emphasizing the phenomenon of “relationship” in post-modernism. In the condition of the intensification of global contexts, cultures clash with each other and reach into each other, resulting in the intertwining of time, space and experience – and also in the birth of a new unknown.

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<sup>26</sup> J. Baudrillard. “The Ecstasy of Communication.” in *Postmodern Culture*. Ed. By H. Foster. I. 1998.