

## From Creation to Adaptation; Explaining Postmodern Aesthetics with an Approach to Photomontage Pattern in Late Capitalist Culture

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### Abstract

The issue of aesthetics in postmodernism, unlike modernism, denies the aesthetic independence of political, social, and cultural issues, and accordingly, the paradigm of uncertainty in the trajectory of subversive discourses, without regard to objectivity and the issue of individual genius, resorts to techniques such as adapting and imitating previous ideas. Thus, it de-formalizes various cultural genres that have themselves been influenced by the process of modernization of late capitalist currents at the international level in the process of distortion. In the meantime, the intertextuality created by language games and electronic media sub-narratives, relying on the multiplicity of identities, blurs the line between reality and imagination in an aesthetic understanding of photomontage images. The purpose of this paper is to interpret the word "creation" as an adaptation in the process of creating photomontage images in an aesthetic way and based on the paradigm of the pluralism of the late capitalist era. Accordingly, it raises the main question of what interpretation of the photomontage model depicts the accelerated and multifaceted approach to the production of cultural symbols aimed at capitalist modernization in the path of postmodernist aesthetic discourse? Therefore, in a qualitative approach and in a descriptive-analytic study, documented data based on common themes among the variables in the research topic have been

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analyzed by content analysis method to conclude that the accumulation of space and time due to late capitalist culture with the central discourse of postmodernist aesthetics mixing path marks the atmosphere of cultural symbols that the idea of creating such a utopia of postmodernist atmosphere is compatible with the pattern of photomontage images and their imitation and fusion properties.

*Keywords:* Adaptation; Paradigm of Cultural Pluralism; Photomontage Images; Postmodernist Aesthetic; Late Capitalist Culture

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## 1. Introduction

The process of artistic creation in postmodernism, on the decline from the suicidal reality and character of the individual to the status of discourse, can be examined with the multifaceted and pluralistic patterns of late capitalist culture. This culture aims to produce knowledge and technology and currents affected by the patterns of progress and globalization and tries to speed up the transfer of data that is not possible to understand quickly and at the same time and the audience is only able to understand the signs of this culture. Function is a new form of production and consumption pattern. Based on the glamorous patterns of the consumer society, it is embodied in images without originality and adaptation in the form of art such as montage. The super-modernist atmosphere can be explained on the basis of the components of post-industrial society. Therefore, in the present study, with the main purpose of understanding the creation process in postmodernist aesthetics and based on the pluralistic model of the late capitalist era, at first examined the groundbreaking components of postmodernism in a joyful and contradictory cultural configuration to sub-goals to create a stereotype. Destructive postmodernism that seeks to capitalist modernization, redefines previous patterns in a vulgar and adaptive way, and also explains the motives of such a mood. In the process of this research, by moving beyond the rational model and traditional concepts, steps such as imitation have been taken in order to construct new identities from the past heritage.

The meaning is also examined in a contextual view based on language games and through the dissolution of texts in each other, and the importance of sub-narratives in language rotations in order to create an image of postmodernist aesthetics based on distortions and turmoil in the rapid flow of money, capital, information, the scope of late capitalist culture has been examined with a kind of collage-like eclecticism in the form of photomontage art, it has an anarchic, imaginative and anti-individual genius status with the language of artists, and finally to better embody such a culture, which is due to the decentralized conditions of technology and capitalist culture. Recently, the relationship between postmodernist ethics and aesthetics in the electronic imaging of photomontage images has been studied and analyzed in order to answer the following sub-questions:

- How can postmodernist creation be considered a vulgar and destructive stereotype?
- How can the motivations of the people in postmodernism be explained?

## 2. Research Background

Issues related to aesthetics and creation and its challenging place in advanced capitalist culture based on the components of postmodernism have been discussed in various sources. but in Jameson (1931) «Postmodernism and the Consumer Society» Explains that classical modernism is something of the past that has been replaced by postmodernism, and that what causes it is the death of the author. Finally, this debate raises an aesthetic dilemma by questioning the unique structures

of experience and ideology. Topics such as rhizome thinking, retelling that has been formed as a result of de-territorialization in postmodern metaphysics, and other concepts such as generality in postmodern space, the end of history, and the disappearance of the subject are also mentioned. In addition, in other sources such as Nozari (1931) «The Formulation of Modernity and Postmodernism» In the contexts of historical development and fields of social evolution "Formulation of general concepts in both modern and postmodern fields has been discussed and in another book by the same author Nozari (2014) «Postmodernity and Postmodernism definitions and theories» and in Shaygan (2015) «New Enchantment; Forty-Piece Identity and Mobile-Thinking» respectively, refer to first-hand information in the field of sociology, art, and philosophy, and in addition, the problems of human societies in the postmodern age under the theme of enchantment are expressed as a result of modern communication the author treats human injuries and uses groundbreaking methods to introduce multiple identities in an intertextual space.

On the other hand, Functional book (2015) «The relationship between postmodern idea and indeterminacy» in which the author believes; From the point of view of the diversity of twentieth-century works of art, it can be reconciled with the crisis of legitimacy in the view of the philosophy of the era, and the lack of determination with diversity in the definition and explanations of nature is considered their most common aspect. Harvey (1931) in «The State of Postmodernity (Research into the Origins of Cultural Transformation)» deals with the transition from modernity to postmodernity in contemporary culture, as well as the politico-economic transformation of capitalism in the late twentieth century and the experience of space and time in this situation. The nature of photomontage images, which are the product of the eclecticism of contemporary technology and art, is discussed in various sources, including books and articles, on the place of photomontage in terms of history, politics, society and psychological structures. For example, in the article Moghimnejad (2013) «Photomontage and the Multiple Strategies of Technology and Art» as well as Kamali Dolatabadi (2013); «The Origin of Modernism "Photomontage", the Origin of the Contemporary Era» the above-mentioned issues have been pointed out in order to build a model for interpreting the culture of escapism and full of consumption of late capitalism in a post-industrial society, according to the photomontage image model.

### **3. Research Methodology**

The present study is qualitative and the data contained in it, due to the postmodernist nature and the non-objective and multiple concepts in it, cannot be easily measured. Therefore, the information of the present study has not been obtained from the statistical population due to its qualitative and perceptual nature, but; It is obtained from the theoretical saturation of the texts and it should be said about the sample size, due to the causal and non-quantitative assumptions of the present study, sampling has not been done in it, but the research paradigm for interpreting the data obtained from the method of document mining is hermeneutic, which is designed by interpretive discourses in a questioning strategy with a pluralistic nature. The beliefs of the present study are consistent and in order to achieve the purpose of this research in a descriptive-analytical manner, first the theoretical foundations of each of the terms aesthetics and creation as well as photomontage according to the context of late capitalist culture and then the method Content analysis, Qualitative patterns in common language codes in three main concepts (postmodern aesthetics), dependent (creation and adaptation) and mediator (pattern of photomontage images in late capitalist culture) were interpreted, in order to analyze the key themes common to them based on the purpose and questions raised, to analyze the contract and to obtain effective findings about the forthcoming research.

## 4. Explanation of Postmodern Aesthetics

### 4.1. Postmodern Concept

Postmodernism is an era that does not easily fit into the definition, and postmodernism refers to a set of discourses that are often characterized by fluidity, decentralization, uncertainty, pluralism, and, in Wittgenstein's words; Anything like this is related (Tabei, 1931:133). Postmodern society, trapped away from modern rationality, is caught up in the absurdity of postmodernist postculture; Therefore, unlike the industrial society, which is based on the technological system of mechanism, it is based on the principle of information and knowledge. In such a pluralistic society, it is a distinctive feature in which images of information and cultural symbols with the predominant position they have acquired, have caused a disturbance in the perception of the environment, so the consequence of such a situation is the acceptance of fantasy in the cultural field that has already sought serious and realistic truth (Kahun 2016: 240-394:). It should also be said, Postmodernists, like modernists, are not pro-tradition. They use tradition to achieve something new. To this end, they use the most diverse and eclectic traditions in an extreme and eclectic way. Therefore, they focus on a kind of cheerful, contradictory, indeterminate cultural configuration and the narrative structure of the montage with radical rupture (Nozari: 2007: 438-436).

### 4.2. Modern Aesthetics; Representation, Innovation and Artistic Independence

When Rousseau transformed the famous Cartesian principle "I think, then I am" into "I feel, then I am", he declared a fundamental shift from rationalist strategies to aesthetic and conscious strategies, and at the same time Kant emphasized that When Rousseau transformed the famous Cartesian principle "I think, then I am" into "I feel, then I am", he declared a fundamental shift from rationalist strategies to aesthetic and conscious strategies, and at the same time Kant emphasized that aesthetic judgment must be distinguished from practical wisdom (moral judgment) and understanding (practical knowledge) (Harvey 2015: 360). Thus, philosophical aesthetics, with the birth of the aesthetic subject with the principles of units under the title of common sense, rules about beauty in the field of aesthetics, which can be examined in the abstract tendencies of the late nineteenth and early twentieth centuries (Tabei 2016: 87). Nietzsche later conveyed his penetrating message with a devastating effect that art and aesthetic beliefs have the power to transcend good and evil. The definition of modern aesthetics was decisively dependent on the position of the artist in relation to such processes, but aesthetics underwent changes in its criteria as a result of economic, cultural, and political events, including the process of commodification and commercialization of the market in the nineteenth century and decline of aristocratic and state support for cultural products led to a process of creative destruction. Because in order to sell more products and escape the consequences for the economy, the form of aesthetic arbitration naturally distanced itself from previous contracts (Nozari 2014: 41).

It should be said that modernism was here as an art laboratory in which different styles, by transitioning from classical naturalism to formalist abstraction, sought the space of transcendence in order to express the aesthetic function of art with expressive qualities. In this process, the physicality of the work of art is not important, but the mental position of the artist and the audience is important, so what is evolving is the definition of the ontology of art in relation to machine and technology, seen in Cubism and Futurism, after that, abstract style innovations, which later changed their direction in pop art and conceptual arts in a different way (Tabei 2016:c114-120). But in the meantime, the critical currents were trying to redefine aesthetics in modernism, including Dadaism,

with a glimpse of war and the destructive achievements of that modernity. With his grin to rationalism, he finds his repressed needs in the subconscious, and in the fluidity of random words, displays newspaper clippings in random combinations as collages of various images in a psychological automatism. This was something that reason and traditional choices considered to be irrelevant. The continuation of this choice in Surrealism led to the representation of the imagination in surrealism in which the variety of choices in multiple realities gave rise to various meanings. Surrealism activities also culminated in pop art, which also grinned at all the artistic gestures of modernism in a cheap commercial way, minimizing the distance between the artist and the audience by approaching the aesthetic world to ordinary life, and to the tastes of ordinary people.

## **5. Postmodern Aesthetics; Discourse and Vulgarly of Art**

According to Arthur Danto, Andy Warhol in pop art declared the end of modernism because he addressed the philosophical proposition that there is no difference between the ordinary object and the work of art (Zimran, 2015: 376). In postmodern aesthetics, the alienation of the subject in the modernist crisis led to its rupture, and as a result, the destruction of the mentality in the work of art and the loss of historical continuity, critiques, allegories, and discontinuities lead to aesthetic judgment. Thus, the deconstruction of postmodernism questioned all immutable criteria in the field of aesthetics, under the influence of different perspectives (Harvey, 2012: 78).

And according to Charles Jenks, there are no single styles of modernism, but in the field of struggle against stylistics, traditional definitions, totalitarian theories, and indeterminacy in a specific definition lead to a playful approach in which the whole set of arts, with its own rules, the paradigm of uncertainty comes together and a discourse-driven relationship between the audience and the work of art is effective in its evolution (Tabei, 2016: 23-26).

The postmodern artist is like a philosopher. The work he creates under the principles of cognition of art in the postmodern world is as important as the cognition of philosophy, and for this purpose philosophical sources are used. Of course, philosophy also needs aesthetic experiences in its philosophical orientation; so in a world where there are many forms of communication. No specific aesthetic orientation is possible (Nozari, 2014: 560-561).

One of the important points in the postmodernist definitions of art is the negation of the aesthetic independence that has emerged in modernism, which has separated artistic ideals from social conventions. This separation of art from the world has led to the dissolution and rupture of the object, and conceptual art seeks to find the concepts lost in the years 1960. As a result, in this reorientation, purity led to complexity and independence to proliferation and relativism.

## **6. The Concept of Creation a Creativity in Artistic Creation**

From the study of the concept of creativity in the study of creation, one must turn to the process of imagination. The word imagination is of two kinds; Simulator and non-simulator imagination. In the first type, there is a similarity between the imagination and its subject and it has a functional aspect; But in the non-simulator imagination, the imaginations of its creator come together in a way that is contrary to expectations. This type of imagination has a kind of leap that leads to creative imagination in art and science or everyday life (Gat, 2013: 183). Sartre says in the book *Psychology of Imagination*, the purpose of description is the function of a source that creates an unreal world in human consciousness and in the discussion of imagination, creativity is discussed and in philosophy there are two types of imagination; The first is the ability to shape imaginary forms and the second is the creative imagination. The creative imagination embodies things that are impossible. In this

process, a kind of individual desire is involved and one can deliberately escape from the truth and deliberately imagine irrational relationships in the real world, so the creative mind can be instructed what to imagine, but it is not possible to dream and dream beforehand (Zmiran, 2015: 282-285).

Creativity and innovation have long required absolute priority. Plato considers the creator to be the one who embodies the monster and is the first stimulus. In Eun's treatise, Plato considers creativity beyond human reason. This means that the goddess of art (Muses) is the inspiration of the creators and Aristotle has created creativity to some extent and considers it a natural process. In his critique of power, Kant also argued for creativity under the genius. He considers genius as a special condition that applies new rules and norms to art and forms a new style. In idealistic thinking, creativity and genius are rooted in the human mind and are directed to the author. (Homan, 289-290). Given the various theories regarding the concept of creativity in artistic creation, it is important to note that the relationship between creation and creativity in the birth of a work of art with the imagination is important in terms of creating mental relationships to stay away from reality and achieve intangible and unreal images in the process of creating photomontage. Of course, the differences between the view of the modernist mentality and the groundbreaking themes of postmodernism in shaping the creative imagination will be examined below.

## **7. Creation from a Modern to a Postmodern Perspective**

With the advent of modernity, creativity and innovation in social and political systems led to the abandonment of ancient conceptions of history and existence and the creation of distinct styles. Revolutionary movements in creativity led Romantic artists to come up with a kind of cultural-artistic term based on invention and innovation. In modernism, changes in natural structures and forms eliminated the motivation for any imitation of nature as the source of creativity in works of art. Therefore, artists realize their innovative ideals with their creativity. Different artistic styles emerged using the unlimited range of artistic creation, in which traditional qualities and continuous and chained movements were replaced by intertwined and multi-layered methods from the sum of different times.

External continuous times gave way to a psychological moment in which the past, present, and future were interconnected, compressed, and merged, like the oscillating style of Cubist painting (Ghanadan, 2016: 11-114).

But the motivation for progress and productivity from the comfortable conditions that modern technology had placed in front of the artist led to the possibility of innovative creation to the extent that the artist's individual character and the originality and importance of the work of art surpassed the artistic content. But after the crises in modernism at the end of the authoritarian life of that era, it was formed on the basis of the postmodern crisis and the negation of its subject-oriented values. In postmodernism, in order to correct the unfinished project of modernity, according to the idea of the death of the author, creativity turns from an individualistic approach to discourse and tactics such as adaptation and plagiarism, and away from originality and innovation. And the origins of such a view in postmodernism can be traced to the Dadaist movement and the Dadaist Revolutionary. In protest of the aspects of science and rationalism and the destructive achievements of war and the destruction of modern technology, they engaged in a kind of absurdism in the concept of the work of art as something born of the genius and originality of their artist. In this view, the understanding of genius in it, that is, the repetition of ideas belonging to the styles of past eras, is therefore not necessary in the development of the work of art, and postmodern artists ridicule modernist styles with this mental premise. To reach a transcendental approach and remind that style is nothing more than an art game and should not be considered a revelation. Inside the

heterogeneous world, mixing and cultural mutations in their positive direction, in the realm of imagination, create a world independent of the real world (Shayegan, 2014: 236). In this free and wonderful space, imaginative humanoids, with the help of the new possibilities of the information world, are powerfully on the verge of permanent destruction, and with modernist themes, they depict the concept of the accumulation of space and time (Harvey, 2012: 247). Thus, the process of creative rebellious creativity is to invent new and diverse identities from the legacy of the past (Nozari, 2015: 87).

According to the deconstructive postmodernist view, the Cartesian subject is questioned in the post-Cartesian epistemological system, and according to Lacan, the thinker is not in control of his place of thought, and is replaced by language and linguistic games (Nozari, 2007: 202). Based on their cryptic puns, like the Freudian unconscious practice, with the same contexts as the subconscious of ambiguity and slippage, this time they construct meaning in the field of language. The language of the works created in postmodern with different styles, presents a kind of humorous imitation, ambiguities, dualities and paradoxes, which have many hints and include countless implications. The use of humorous and stylistic imitation in a way distorts the image of the author as the creator. To decipher such works, they must be deconstructed and examined in relation to the audience, so instead of the author unconsciously, they must go to the text itself, how the meanings in the words are scattered and deformed, and as a result of the groundbreaking process. They abandon traditional insights and move towards discrete meanings, and finally it must be said; such texts are textures of words that constantly advance the concept of intertextuality after breaking away from themselves, and each text in them reads another text, and their analytical relationship is based on the logic of discourse and the ideological insight of language.

## **8. The Interpretation of the Creation in Late Capitalist Culture**

The separation from the aesthetics of naturalism and realism and, as a consequence, the emergence of a heterogeneous cultural mixture, as well as capitalist modernization in the development of revolutionary and aesthetic terminology, the growth of avant-garde ideology and the emergence of a propaganda culture are the consequences of trends that make the artist a moral obligation in society. Because modernist projection had led to the consequences of authoritarianism in the individual and social aspects of human beings, art therefore reconciles with life in a constructive partnership to reveal its social functions. In fact, this period can be interpreted in a new form of capitalism, which is moving towards instability and transience, and from comprehensiveness to relativity, from certainty to uncertainty in movement, and indicates the decentralization of technology and consumption of society, as well as in the culture of capital. Recent services and information have dominated products. With such an approach, Artistic styles - which, of course, if there is one - are rootless, lacking in depth and decentralized, and without a historical context, merely reflecting the humorous, derivational, and pluralistic humor that all reflect the blurring of the line between great art and folk art (Nozari, 2007: 398). Therefore, while crossing the previous borders, information and services have replaced the production of goods, and in the shadow of the assembly process, they are adapted from different sources and come together in one place to produce and publish signs and reproduce economic activities. As a result, it becomes a post-industrial society, based on the definition of new technology and the new capitalist system, which has been formed by eliminating the past class system and eliminating tradition with the aim of achieving transcendence and postculture. In such a process, consumers of postmodern cultural goods, by revolutionary leaps from traditional frontiers to absurd pleasures, are trapped in a system of signs that are randomly placed next to each other. Such a process is not intended to represent

reality, but to be randomly put together in one moment and have no meaning beyond them, and can only be interpreted in a system of multiple postmodernist encounters and in the coexistence of multiple worlds. Accordingly, consumers suffer from psychosis and absurd pleasure (Jameson, 2013: 16-17). In such an atmosphere, it is raised and the future disappears and depth is not felt in this moment and we are faced with a false reality (pretended) only on a formal level. Thus, late capitalism and its advances have negative consequences and have led to the decline of moral values and the creation of emptiness in the highest human values (Nozari, 2014: 459).

Therefore, in creating such an atmosphere, the postmodernist subject is placed in a set of multidimensional and discontinuous realities, and in the postmodernist utopia created by this post-industrial society, the elitist and idealistic aspects of modernism are not present, rather, works are created that respect the local context and reflect the spaces around them, so there is a kind of dialectic in them that refers to all cultures as if all available capabilities seek to depict a space that reflects late capitalist culture and replaces the pre-World War II style of media and technology in the multinational capitalist style. In such a society, mixing and producing between cultures leads to the creation of an assembled space, called super-space (Jameson, 2013: 89-101). This is a progressive process based on demolition and renovation, from the modern industrial society and the industrial revolution in it and then the period of social progress and modernization to post-modernity and economic development. In all of this, the word montage and multi-layered with a new form of consumption has been present in the so-called power discourse that runs through the politics of culture.

## **9. Photomontage as a Creation in the Post-Modernist Space**

Photomontage is not a picture, because it is not taken but, it is constructed and based on non-algorithmic logic leads to the creation of composite images that achieve a symbol by substituting and accompanying images with the help of technical skills and with the simultaneous presence of pieces of reality that are without a definite reference point, creates a virtual world (Moghimnejad 2006: 42-45). In photomontage, the reliability and uniqueness of images and the recognition of differentiation of their components is not easily possible (Kamali, 2013: 71-86). Photomontage artists have used this visual technique to protest the political and social conditions of their time. By removing the signature and placing the copy next to the original images, they emphasize that their audience is the general public and their work is not unrepeatable and private, so in their quasi-modernist tendencies, which is a kind of individual anti-genius, and in their subversive concepts, refutation of the individual myth of the individual (author) and individual subject (originality) (Santak 2015: 66-98).

A world that promotes uncontrollability in the multiplicity of technological production by grasping the relationship between human thought, capital, and social ideas, the only way to escape it is the flexibility of the signs that, by contradicting the media hypertext, form a society in a relative position for man. In this interpretation, photomontage represents a postmodern world that loses its legitimacy by denying coherence and totality. In the meantime, history is not understood as a linear and continuous narrative, and the diverse, scattered and depressing natures of folk culture replace general and world narratives (Nozari, 2014: 547-548). As Lyotard has argued in the discussion of micro and macro narratives, the consequences of micro narratives in postmodernist societies are productive of a kind of eclecticism resulting from folk culture, and the relations between us in such a culture create spaces in which collage-like fantasy Based on chaotic and anarchic concepts, they leave much in common in all urban spheres and other functions of human thought (Harvey, 2012: 23). The imagination is a vanguard in the creation of postmodern



photomontage images, creating imaginary images in an adapted and sometimes vulgar way by exploding common boundaries. Images that blur the line between art and pleasure and attract the audience because of the presence of pleasure, so postmodern creativity is not creativity to build, but to build in a destructive and destructive way. It is an image, an eclecticism of the world that makes possible the imaginary desires of human beings in a virtual world dominated by the subconscious. What is created in such an atmosphere is not the result of individual talent and genius in art, but only a way to escape the crisis, which, in a cross-sectional way, gives meaning and concept in unexpected ways, which, of course, again destroys this concept and acknowledges its emptiness. The process of creation in photomontage images is an adaptation of all the sources that seek to create a center in a multifaceted way in the postmodern world and, according to a non-algorithmic rule, create a super-space, but do not find a single logic for centrality. Modern is embodied in the art of the consumer society, and critical photomontages, with copies of consumer objects and newspaper clippings with a Dadaist approach that emerged from the modern era and its crises, criticize super-commercialization. Postmodern art achieves its visual process by relying on language and in combination with it. The concepts of photomontage images in this field are also dependent on language, and just as certain rules have been proposed for each language game in postmodernism, so for photomontage images according to each image and each concept that has its own rule, in combination Visual propositions are treated like linguistic propositions. According to the groundbreaking view taken in understanding such images, it is understandable to the subconscious language of these images that it deals with an aesthetic experience in various contexts and dialects that seeks to modernize the boundaries between ethics and aesthetics, and therefore aesthetics. Such images from a postmodernist perspective seek a way to understand the world created in it. Much of the postmodern aesthetic creation, explained by the photomontage pattern, is a reaction that can be assessed in relation to the late wave of capitalism. Capitalist inflation has overshadowed the exchange of artistic ideas as well as trade, and so the constant competition and change of styles from the past has affected the thoughts of the elites and, according to the accelerating pattern of consumers in capitalist culture. The recent rapid transitions in the production of cultural symbols in images created in the field of art have led to a crisis of representation, uncertainty, postmodernist contradictory skepticism, and manipulated photomontage images in a post-photographic perspective (Bal, 2015: 37-38).

Photomontage images, in deliberate combinations of different and contrasting styles from previous images, express the multilayered nature of this society and its consumption characteristics, which have created an image of mass media production and information explosion in post-industrial society, and also caused vulgar confusion and superficiality. Due to its multi-layered nature, the multi-faceted narrative is a hallmark of such images, and they have become a mosaic-like pattern that disrupts classical ontology in an electronic imaginative organism and depicts the compression of time and space in mutant boiling imagination (Shayegan, 2015: 13-15).

These combinations sometimes provoke illusions with playful humor and sometimes create cryptocurrencies in relation to culture with an ideological approach. The culture that feeds the advanced post-industrial society of capitalism and due to the loss of the role of the identifying subject leads to vulgarity and confusion and cross-sectional pleasures and is a model of multiple identities that come together in a single image and technology contributes to construction. The super-space created in digital photomontages has greatly contributed to human understanding.

## 10. Conclusion

The achievement of the present study, based on the main and sub-questions posed in this research, is as follows. It is a postmodernist situation in which photomontage images are not from the point of view of form, but in terms of content. Motivated by the renewal of the myth of progress in the imaginary world, these images virtualize the creation of the world in a semantic, decentralized and non-representative way due to the crises resulting from the transition from industrial to post-industrial society. After the death of the subject and the Nietzschean perspective, the concepts of macro-modernist narratives have given way to micro-narratives and the multifaceted content of postmodernist foundations. Photomontage images are not the creation of a postmodernist society and have led from the tradition of manipulated photographs from the beginning of the history of photography to the heart of modernist crises from objectification to objectification in a post-photographic perspective. But the difference between the view that considers it as a postmodernist example is paying attention to the subconscious values of the aesthetic subject's mind in modernist creation and the subconscious of language in the postmodernist groundbreaking view. In the post-metaphysical view of postmodernism, in response to the second question, it is adapted away from the author's mind, which due to imitation, these images seem clichéd and vulgar, but an incentive to innovate and enter the mentality. It is not the artist, but the heterogeneous worlds of different times and places in this transcendental space in the metaphysics of visual texts in a relationship in which the only way to interpret and give meaning to the intertextual relationship is with the help of linguistic propositions. They are formed in these images, and in response to the last question of how the motivation for creating such images in the postmodernist context can be explained, it must be stated that postmodernist photomontages do not provide a new image of what is being born, but artistic language for criticizing existing conditions and flexibly carrying the latest technology and ideas of progress. With divergent orthodoxy leaping into multifaceted discourses, they create different ontological horizons for interpreting and understanding the pattern of late capitalist culture. Thus, the creation of a radical and revolutionary art form of these images indicates an adaptation that occasionally arises and disappears due to the hedonistic and transient motives of cultural and worldly signs resulting from media advertisements. Of course, this shift is similar in terms of flexibility and the ability to accompany and replace pieces of images in photomontage, and therefore artistic adaptation in postmodernism aims to show a new horizon of understanding spaces that create multifaceted concepts in the postmodernist context. Thus, the independence of aesthetics and the aesthetic agent in that place leads to the practice of aesthetics in order to ontologically understand the concepts of elusiveness. However, suggestions for this research, in this article, there will be dimensions for future researchers in an unknown way that in the appropriate context, critical concepts in the field of art can be researched and explored according to the concerns of the present century. By creating an increasingly peaceful relationship between art and society and using aesthetic concepts to know the world, develop and promote public opinion, it has avoided the forms of abstract representations in artistic concepts and instead of purely technical studies of art forms such as photomontage, it also strengthened the position of theoretical issues in the field of education.

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