



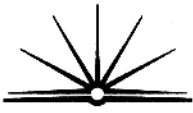
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The postmodern point of view challenges ideas of art as unique and precious, as it works to deconstruct past histories, assumptions, and predetermined hierarchy of worth and value. The use of post-modern conventions of appropriation, particularly combined with technology in the work of Julie Rupp, signal a challenge to the notion of art as unique and precious. Xu Bing's coupling of traditional forms and denial of meaning also add to this challenge, an irreverence for art as serious, authoritative, precious and unique. In Xu's practice ^{post modern} conventions such as wit, humour, irony, visual pun, and appropriation all add to convey this irreverence. The art of Susan Hiller, ~~an~~ and her practice to use installation, or post object-art, and then destroy her creations also



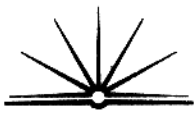
signal post-modern concerns for object as precious and unique. The use of humour, satire and wit are all particularly acute in mocking an irreverent and serious reading of artworks. The status of artist as creator genius, and precious unique masterpiece is therefore broken down and deconstructed accordingly.

Chinese artist Xu Bing utilise in his words 'traditional' methods and forms, ~~adapted~~ to comment on contemporary concerns. Bing's work 'Book From the Sky' 1988, an installation, ~~will~~ involved the ~~process~~ 'inventing, ~~designing~~ designing, carving, and printing of thousands of artificial Chinese characters. In the words of Cameron Xu presents a 'reverence for traditional forms, coupled with a denial of their meaning, which is



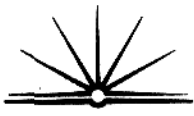
deeply subversive and post-modern'. The artificial characters, and traditional form challenge Chinese notions of art as precious, unique, educationally ~~valuable~~, and aesthetically pleasing object. Official commentary noted 'to have to purpose at all is absurd and disolute', and criticised 'it is devoid of educational and aesthetic value'.

The works concern with language and identity, in the words of Derwick speaks of 'the rootless nomadic sensibility at the core of post-modern globalist identity. Indeed, audience reactions of Chinese people, and western audience indicate Xu's use of post-modern ~~irony~~ satire and wit, to poke fun at assumptions, sensibility and reverence for art forms as precious

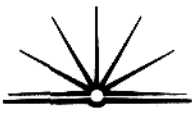


and unique. Western audiences place the installation in a realm of orientalism, while the erotic nature of artwork baffles, confuses and offends Chinese viewers. Post-modern concerns 'of appropriation, displacement, and Western imperialism', thus act to deconstruct past notions of art history, while utilizing post-modern technique to comment on issues of identity, and preciousness of appropriated art object. A challenge of high elite versus low art and craft is thus presented that further mocks notions of art object is precious and unique.

Yet another work of Xu Bing's 'A Case Study of Transference' 1994, utilizes the characteristic postmodern wit, satire and visual

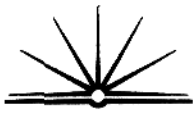


pen to convey ideas about a reverence for art, while deconstructing Western ^{artwork} histories. The animal performance ~~activity~~ ^{features} two pigs fiercely driven to mate, male printed with Roman numeral, female with Xu's created Chinese script. The work in the words of critic Cameron, raises issues about Western Imperialism and social 'intercourse'. The shock value, and satire characteristic of the post-modern exposes irreverence for artwork as precious, while challenging and deconstructing notions of Western Imperialism in art history. The notion of 'grandmaster', and 'masterpiece of work', signalling deeper concerns for the challenge of art object as unique, precious, Western, and created. The mundane, yet 'grotesque, shocking and puzzling' action challenging (Cameron)



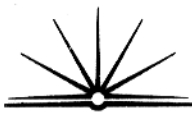
notions of created object or unique, and ~~exposing~~ exposing irreverence for the precious.

The art of Julie Rrap, Australian feminist artist utilises technology and appropriation to undermine the notion of art object as 'unique and precious'. Julie Rrap's work 'Eclectic Dream' 1996 ~~utilises~~ an installation, takes the form of digitally altered film-stills projected on the gallery wall. An allusion to past notions of masterpieces hung on gallery walls is thus drawn, as the technological ^{and appropriation} repetition denies status as precious and unique. The work of 'old masters' such as Rembrandt are superimposed with poses of artist mimicking the original poses, and showing irreverence for the 'unique and precious'.

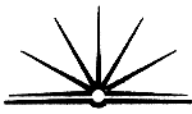


Postmodern deconstruction is particularly acute, as the works challenge of the artworks authority, and status as precious and unique are thus challenged. The critic Terrance Malver commented 'Rape's face is simply invasive, the woman's ~~presence~~ presence ~~throughout~~ ~~embarrassingly~~ interrupting the thoroughly patriarchal history of artwork. A certain irreverence, satire, wit and humour characteristic of the post modern aids conveying this irreverence.

Jillie Rapp's artwork ~~'Overstepping'~~
'Overstepping' 2000 utilises technology and digital manipulation in all its glossy media form. The appropriation of image, as well as forms ~~that~~, challenges notions of ^{elite} high versus low and popularist art ~~as the signified~~

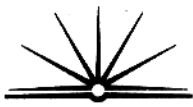


alluding to a challenge of art as 'unique and precious object'. The representation of two high heeled skin-tone feet, ~~which~~ draws allusion to Surrealism, this commentary, a ~~view~~ repetition, denies the status of object as unique and valuable. The artworks sense of ~~the~~ humour and wit also signals irreverence for serious attitudes to art. Critic Buckingham notes 'the artwork is simultaneously brutal and humorous, some people laugh others cringe'. Thematic concerns in relation to ~~the~~ genetic engineering, and female representation are most contemporary, yet the media like quality and use of appropriation most challenges notions of art as unique and precious. Rap asserts ~~no~~ 'I think copying art can be a really interesting way of looking

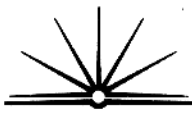


at art', alluding to her post-modern practice, that challenges notions of art as precious and unique object.

~~The work~~ The art of Susan Hiller 'Witness' 2000, featured at the Sydney Biennale 2002. Susan Hiller's practice in earlier works, to burn and destroy art work, signals ~~an~~ an interest in challenging notions of art work as precious and unique. Indeed Hiller's use of installation, or post object art, emphasises the conceptual over the precious, unique art object. In the act of destruction, an artist signals a transience of object, and denies ~~the~~ and commercial economic valuing of object as precious and unique, to be bought and sold accordingly.

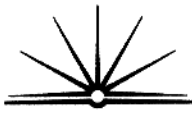


~~The work~~ Hiller's practice involved the collection of audio testimony from the internet of 'alien witness testimony'. This processes utilisation of the technological, and chance, hence removes the status of artist or creator, genius of precious, unique object. The repetition of quite similar, yet varied language witness signals a ~~kind of~~ repetition, a common rather than unique, 'contemporary folklore' (Hiller) or collective consciousness. The artwork comments on post-modern concerns of identity and 'the difficulties of communication in the 21st Century', ~~while allowing for these post-~~ ~~modern~~ and postmodern humour is shown in the irreverent, rather than precious subject matter. The artwork overcomes elitist ~~pretensions~~

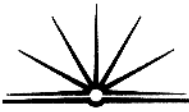


pretension, and allows in the words of curator Grayson 'a proposition rather than a diagnosis'. Indeed the works sheer novelty and interactive ~~great~~ quality breaks down notions of predetermined worth and value, ~~showing~~ showing irreverence for the precious and unique art of the past.

Postmodern perspective, and characteristics culminate in a viewpoint that challenges the idea that art is unique and precious. The work of Xu Bing utilises ^{to convey} appropriations to ~~convey~~ ~~no~~ reverence for traditional forms, coupled with a denial of their meaning, which is deeply subversive and post modern' in the words of critic Cameron. The satire, wit, humour, and paradox of Xu's work characteristic of



Xu's artwork signals this irreverence for the unique and precious. Julie Heap asserts 'Copying art is a really interesting way of looking at art' and ~~with~~ utilizes technology, and appropriation to satirize ~~pre~~ predeemed hierarchy of worth of 'grand old masters' and hence the unique, precious and authoritative art object. The art of Miller also shows an irreverence for the value of the object, as installation, and destruction are involved in her practice. The use of technology also deny the unique and preciousness of object, as testimonies are repeated and sheer novelty and interaction overcome barriers of intimidation. Indeed the post modern point of view ~~state~~ and conventions challenge the view of art as unique and.



precious. Postmodernism acts to deconstruct, show repetition and hence deny the status of unique and precious. In the words of Aronson curator postmodern perspective and art offers a 'proposition rather than diagnosis' as part hierarchy of worth and value are undermined by practice and convention.