

THE PHILOSOPHY OF DIFFERENCE AND ITS APPLICATIONS IN CONTEMPORARY ART

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Abstract

This research explores how the philosophy of difference is represented in contemporary art, particularly within the context of the rise of capitalist culture and the dominance of centralized ideologies. Contemporary art has become a tool for deconstructing the complexities of globalization, identity, and the socio-political and economic systems through shock, strangeness, and provocation. The study aims to reveal the formal and conceptual foundations of the philosophy of difference and its application in postmodern visual arts from 1967 to 2019. Using a descriptive approach, the research analyzes 30 art models to understand their connection with the philosophy of difference. Chapter one introduces the research framework, problem, and importance. Chapter two explores the conceptual foundations of the philosophy of difference and its impact on postmodern art. Chapter three discusses the research procedures, while chapter four presents the results, emphasizing contemporary art's role in challenging intellectual dominance and encouraging pluralism. The study highlights how contemporary art allows for multiple interpretations and opens the door for cultural diversity, ultimately contributing to the deconstruction of traditional hierarchies and promoting a more inclusive, diverse artistic discourse.

Keyword : Difference - Contemporary Philosophy - Minor Narratives

1. INTRODUCTION

Historically, art has been deeply intertwined with prevailing ideologies and ideas, from the earliest alphabets to the rise of civilizations and the development of urbanization. This connection has exerted ideological pressure often operating as a hidden force—on artistic production throughout history. With the rise of civilized society and the ascent of philosophical thought, a set of constants emerged, centering discourse around ancient metaphysical ideas.

Art became a subject of philosophical thought, despite Plato's rejection, which turned it into a realm of illusion, deceit, and error, viewing it as an imitation of sensory existence. However, it was later presented as an independent philosophical subject and a topic of study within the field of values (axiology). Philosophy then emerged as a field of knowledge that studied art as a subject of value, aspiring toward perfection through the relationship between material and form, connecting it to higher ethical ideals (truth, absolute beauty, nobility, goodness, and virtuous pleasure), ultimately leading to the realization of the ideal image. Due to the dynamic nature of thought, there were changes that affected both thought and the thinking self. With the beginning of the modern era, the value standards shifted from the old metaphysical concept, between materialistic positions based on economic criteria as the foundation for all values (aesthetic, legal, and ethical), and mental idealism, which made the self the embodiment of value according to Descartes' cogito (I think, therefore I am).

Thus, ideology played a significant role in shaping the conceptual structure, establishing the intellectual framework for creative production, which in turn contributed to molding and standardizing public consciousness toward a particular ideology, its political vision, and social practices. In the modern era, discourse was centered on totalizing visions (grand narratives) in political, social, and cultural ideologies. Visual text became the comprehensive discourse produced by the fixed authoritarian ideology, reflecting the nature of ideological consciousness, shaping society's culture and social trajectory. With the emergence of postmodernism, the discourse shifted towards pluralism and difference, excluding grand narratives and deconstructing hierarchical structures, dismantling values, condemning ideologies, and elevating the margins over the center. This established new epistemological discourses for everything that had been classified as secondary within the old metaphysical framework.

Hence, the researcher poses the following question: **How was the philosophy of difference and its applications represented in contemporary art?** The significance of the current research lies in providing a new and alternative reading of everything classified as secondary within the old metaphysical discourse, according to the differing contributions of contemporary discourse, and in light of what postmodern art has embodied. The research is needed to provide valuable additions to the artistic and philosophical library, contributing to the definition of the philosophy of difference in contemporary art.

The aim of this study is to uncover the visual equations and their conceptual foundations in accordance with the philosophy of difference and its applications in contemporary art. The study is limited to the artistic outputs of postmodern art, specifically between 1967 and 2019, due to the abundance of contemporary art outputs relevant to the research topic. Geographically, the study is confined to Europe and America.

2. CONCEPTUAL FOUNDATIONS OF THE PHILOSOPHY OF DIFFERENCE

Following the devastation wrought by fascism and the consequences of World War II, there arose a necessity to challenge the fixed concepts espoused by Enlightenment philosophers during the modern era—such as ideas of identity, history and power, unity and certainty, and grand narratives—as well as the claims of outdated knowledge linked to the Renaissance and ancient metaphysical thought. New and alternative concepts emerged, under the umbrella of Nietzschean nihilism, calling for the destruction and condemnation of the idols of reason. This led to the emergence of new philosophical features for contemporary civilization, with intellectual foundations based on the critique of rationality, defending epistemological nihilism, and ultimately severing ties with humanism and dismantling the foundational values of objective truths. It rose to prominence in the second half of the 20th century, leading to the development of postmodern thought, which aimed to dismantle grand narratives, deny objective moral values, and promote division and skepticism, further emphasizing the subjective and personal, resulting in the rise of contemporary challenges based on the principle of difference. This led to a series of postmodern critical studies (post-structuralism, post-colonialism, post-Marxism).

The cultural climate and the intellectual environment following the collapse of grand narratives in the crisis of modernity facilitated the birth of the concept of "post-ideology" or "minor narratives." These minor narratives took it upon themselves to denounce and undermine old classical ideologies and totalizing ideas and doctrines, giving rise to a new ideology that shaped a more advanced stage in Western thought, moving away from grand truths toward the marginal, replacing totalizing truths with smaller, simpler ideas, according to the contemporary intellectual trend known as the philosophy of difference. To understand this further, let us examine the propositions of the generation of difference (Lyotard, Deleuze, Foucault, Derrida) in more detail:

Jean-François Lyotard is considered one of the most important founders of the postmodern epistemological ground or what is called the "philosophy of difference," through his critique of totalitarian thought, which aimed at destroying the Enlightenment project, dismantling reason, and displacing the rational self from the center of thought. In his critical philosophical proposals, he relied on Nietzschean foundations to challenge the Western mindset. Postmodernity, as described by Lyotard, is not limited to the authorities but rather is a description of the relationship society experiences according to the nature of discourse, marked by radical differences and social fragmentation, as well as global interconnections. This emphasizes division and difference as social constants opposed to reconciliation (Linda, 2009). (Lyotard is considered the leading figure in postmodern thought because he defends difference and division against reconciliation) (Williams, 2003).

Lyotard's philosophy was based on the deconstruction of totalitarian intellectual systems (rationality, religion, Enlightenment, Marxism) and the move toward pluralism and difference, questioning fixed truth, elevating diverse discourses, recognizing the value of differences, and affirming otherness. He thus unveiled the excluded, the marginalized, and the marginalized (minorities, the racial, cultural, and biological other, prostitutes, madness), shattering all hierarchical dualities by dismantling distinctions and dissolving contradictions between the center and the periphery (Lyotard, 2007). The masters of doubt or philosophers of difference were considered followers of the post-structuralist movement, which rejected the stable, fixed structure and allowed for freedom of interpretation and multiple meanings of a single text according to the nature of the context, as well as the multiplicity of selves that produce and subjugate the individual according to the method of discourse (Samir, 2019).

Deleuze, for his part, moved philosophy from utopia to the realm of experimentation and research tools, after it had been a search for truth and first principles. He criticized representational philosophy, which sought to align thought with reality, forming a philosophy that sought to create and innovate new concepts in harmony with the spirit of the age. He viewed identity as a mere ephemeral effect, while difference is the origin. He also called for liberation from prefabricated structures, pluralism, and decentralization. He also differed with Freud in his approaches to psychoanalysis. For him, desire is not a deficiency, but rather a creative, productive force that seeks to produce and change reality, rejecting its description as a means of expressing unsatisfied needs (Deleuze, 1991). (From this, existence emerges under new environments, through the difference of a heterogeneous multitude...etc., and this is what the philosopher achieves through difference and repetition (Deleuze, 2009).

Difference is represented for Foucault, based on his alternative reading of the political problematic of the formula for the system of government in the ancient classical era, which led to the problematic of self-rule. He dealt with many terms (knowledge, power, body, deviation, madness and social systems) in a different way, as there is no innocent knowledge without the presence of power behind it, to reveal that civil society is made up of selves subjected to power relations within discursive systems that do not reflect the truth but rather formulate it in accordance with the demands of authority (Linda, 2009). Knowledge moved with Foucault and the philosophers of difference who preceded him from total communication towards separatism, moving away from fixed and silent

regularities and truths, which revealed the existence of different sedimentary layers that replaced linear accumulations, so each epistemic field was distinguished by its own separations, and interest shifted from homogeneous manifestations and totalities towards monitoring discontinuities and their variations and the transformation and transfers of concepts (Foucault, 1987).

Derrida's thought of difference resulted in the phenomenon of deconstruction, which re-read thought in a way different from the reading upon which ancient metaphysical thought was founded (origin, truth, identity), in addition to critiquing the outdated classical centers (race, voice, penis), to reveal a mixture of internal contradictions far from binary oppositions (good/evil, truth/untruth, error/right), which leads to openness to the margins and the discovery of new truths far from the self-evident axioms, according to the reversal of the hierarchical system (Derrida, 2012). Foucault and Derrida were considered pioneers of the post-colonial strategy, which sought to present a clear and intensive study of the methods of subjugation to which colonized peoples were subjected by opening up to the marginalized, resisting the memory of the colonial effect, and dismantling it (Gandhi, 2021). In addition to post-Marxist studies that aimed to build a realistic philosophy linked to human practices to transform them from false existence to true existence by involving all marginalized groups to confront capitalist expansion (Samir, 2019).

2.1. Postmodern Thought and the Productivity of Artistic Work (A Reading According to the Concept of Difference)

While postmodernism does not define a specific value system or theoretical stance, it reveals the radical, conscious transformations that Western society experienced, particularly through a series of artistic evolutions. These changes quickly shaped a new philosophical formula that rejected any totalitarian tendency or knowledge based on a grand narrative, calling for the values of fragmentation, pluralism, and difference (Mustafa, 2019).

Although the postmodernist context became clearly evident in the second half of the twentieth century as a critical response rejecting the philosophical ideas that contradicted modernity itself, the historical roots of the stage of difference can be traced by highlighting the artistic works that practiced difference and revolution against all that was common, and attempted to break away from the norm, dating back to the Renaissance with Hieronymus Bosch (1450-1516), whose art represented a state of turmoil in a world dominated by animal instincts. He attempted to escape from the value system based on metaphysical references and the duality of good and evil, which placed good first. However, he turned towards the marginalized (evil), which was placed second, depicting sin and moral failure as a kind of embodiment of human evil, according to the condensation of imagination, icons, and symbolic forms. This was despite artistic discourse being a flexible tool for implementing authoritarian standards that framed themselves with an aura of light and sanctity (despite the fact that Bosch's works date back to a period more than five hundred years removed from our contemporary world) (Woods, 2021).

As in the painting *The Temptation of Saint Anthony*, Figure (1). Through the French Revolution and the political and social unrest that accompanied it, which affected Western thought and society, with the advent of the eighteenth century, which was a transitional phase between neo-classicism, which called for centering on constants and returning to relying on the old classical frameworks, other trends emerged, such as romanticism, which moved towards dismantling the duality of truth and imagination and moving towards the marginalized (ugliness, death, evil) and elevating the value of the imaginary image (it was based on giving priority to imagination over reality and relying on intense emotion, love, sensitivity, distancing oneself from reason and giving free rein to the conscience) (Alwan, 2011).



Figure 1. The Temptation of Saint Anthony.

As in the painting of the god Saturn devouring his children, figure (2), in addition to the critical realism that tried to get rid of the duality of master and slave, after art was centered around the elite and the nobility, there appeared artistic trends that tried to renew in contradictory ways and with individual efforts and attempts that took knowledge out of the framework of religion into the realm of lived reality, so they depicted scenes of hardship, poverty and lived reality as in the painting (Stone Breakers) and (Drunken Priests) that aimed to dismantle the supreme centrality of the master (religion, the ruling authority) and move towards the marginalized (the slave).



Figure 2. Stone crushers.

Reaching the stage of modernity and what it adopted of rational references, rejecting the claims of ancient metaphysical knowledge and the artistic movements that accompanied it, built on science, rationalization and technology (Impressionism, Cubism, Futurism), but it contradicted itself. Despite its call for change, it entered into new constants and centers around the mind, so that some considered it an extension of the philosophy of enlightenment. This resulted in the emergence of new trends that tried to break away from the familiar and renew the artistic vision in a way that contradicted rationalization and overthrew all the respected values called for by modernity, such as expressionism, which relied on (recalls of memory), surrealism with its predominance of (the unconscious, dreams and the subconscious), and Dada as an artistic philosophical trend with its rebellious nature, calling for the absurdity of reason and logic through demolition and destruction, strangeness, fragmentation, and distortion (this tendency shattered previous artistic traditions, to express the spirit of rebellion and nervous revolution against the familiar) (Abdul Amir, 2024).

With the advent of the contemporary period, reaching the 1950s, and after the late phase of modernity (Expressionism, Surrealism, Dada) sought to transcend and deny reality, by shifting photography to the realm of the non-objective and the non-image, the next phase witnessed a new transformation. Contemporary movements emerged, expressing their desire to return to the manifestations of modern life and address complex societal issues and popular cultural means, represented by Pop Art artists (Emhaz, 2009).

Pop Art artists worked to deconstruct the binary of the fixed, which had long been placed at the forefront, and to address the marginal (the ephemeral) within the realm of the populist, the popular, and the mainstream, in an attempt to break out of elitist frameworks and open up to the nature of contemporary life. This necessitated the representation of objects from lived reality (brands, everyday remnants, and advertising images) as a sign of a life of luxury and the growth of consumerism, activating it as a contemporary culture in the shadow of the rise of capitalism. This was a result of the visual invasion of the screen and media, which had become an essential part of daily life. Consumption has become the defining theme of postmodern society in response to the entertainment requirements imposed by capitalist politics. In addition to working to dismantle the duality of material and spiritual through cinema and media as a cultural means to play on instincts in celebration of the material. We find sex or the female body present in commercial goods, with the aim of encouraging their consumption or to confirm the feminine stereotype associated with seduction. After the feminine body was a symbol of fertility and holiness, it has today become a trademark or a commodity for consumption, as in the works of the artist Roy Lichtenstein, which addressed the instinctive side, and Andy Warhol in his depiction of the star Marilyn Monroe, Figures (3) and (4) (Samir, 2019), (By using images of some prominent figures in American society, Warhol attempts to strip them naked and remove their fetishistic aura by transforming them into a mere advertising tool using the vulgar color characteristic of light advertisements) (Emhaz, 2009).



Figure 3. Andy Warhol.



Figure 4. Roy Lichtenstein.

While we find in other works a deconstruction of the stereotypical image that America promoted of itself after World War II by drawing a distorted mental image that portrays the other, the peoples (Arab, Eastern) as backward and tyrannical, in addition to portraying the other (African Americans) as a threat or a mere cultural follower, promoted through advertisements, cinema and the media. Therefore, Pop Art artists worked to reveal the nature of the authoritarian discourse of American culture, based on the depiction of white dominance and the distancing from the representation of other races, as in the works of Andy Warhol (Elizabeth Taylor, Marilyn Monroe). In addition, Haitian and Puerto Rican art worked to re-create the image of the other as a new central force according to paintings that engaged with a different critical vision that included (visual dissection of the black body, African kings, slave names) to criticize colonialism, slavery and marginalization. As in the works of Jean-Michel Bassicat, Figure (5), who tried to reverse the grand narrative to present the “other” in a sound and conscious way, not as a backward self or a shameful subject. (Pop Art came to depict contemporary American life, including the media, which packages this art and elevates its status to be in line with American goals that seek to control the world by all means) (Abdul Amir, 2018).



Figure 5. Death of Michael Stewart.



Figure 6. Sacrificial rituals.

The same applies to conceptual art, which is considered one of the most prominent artistic movements that embodied the philosophy of difference, according to the principles of (Foucault, Deleuze, Lyotard, Derrida), who criticized fixed, comprehensive ideas and called for celebrating pluralism and difference. This necessitated working to deconstruct central concepts such as authenticity and identity through post-ideological practices that called for the decentralized and immaterial by presenting art as an idea or concept based on the use of (language, ready-made texts, photographs, documents) as artistic materials far from their material implementation, which gives an open possibility for artistic work in interpretation and difference, and opens horizons for destabilizing the fixed global representations that call for unity and certainties according to expanding the perceptions of aesthetic experience in order to embrace ambiguity and paradox. (Conceptual art plays a major role, especially body art, which emerged with the emergence of visual trends that expressed art as an idea. Body art was revealed by making it a performative component complementary to the artwork, adopting the body as a pictorial ground, emphasizing the idea of life transformed into a performative artwork) (Ma'ruf and Al-Ṭā'ī, 2019).

Through body art, conceptual art attempted to deconstruct the old metaphysical dualities (male/female, presence/absence, body/mind, form/content). Instead of viewing the body as a secondary or passive subject upon which authority exercises its mechanisms of oppression and subjugation, appearing as a tortured person due to a crime or sexual sin, it has today become a conceptual medium expressing thought itself. Art is no longer merely

a painting, but rather a painful, realistic experience that employs the body not as a medium but as a field for deconstructing the metaphysical structures that assumed that art, not its source, should be a representation, not a realistic experience (Samir, 2019).



Figure 7. Untitled 205.

As in the works of the artist Marina Abramović, Figure (6), who employed her body as a field to deconstruct the self/other, absence/presence group by transforming it into a space for shock and awareness and making art a practical reality of life according to the celebration of the unexpected, the shocking, the multiple, and the different, as in Figure (7), in addition to other works that aimed to deconstruct cultural and biological binaries in order to destabilize sexual identity, as in the works of the artist Cindy Sherman, whose works are famous for challenging traditional concepts of sexual identity and gender according to the deconstruction of stereotypes and questioning authenticity through her images that question the embodiment of women, as in Figure (7). In addition to feminist art that worked to dismantle the classical dualities established by patriarchal culture or masculine philosophy, in a critical and sarcastic way that denounced all values and traditions, feminists employed the body as a tool of awareness and resistance that creates discourse according to the dismantling of the duality (body, soul), as in the work of the artist Tracey Emin (The Bed), in which she included cigarettes, blankets, and personal items in a stinging critical way in order to dismantle the dominance of male authority. Figure (8). (Lyotard believes that postmodern art cannot be viewed through a specific category of works, because postmodernism is only achieved in the form of an attempt to destroy all classifications and divisions and escape from them, and in the form of radical skepticism of everything that is known and familiar, and a revolution against it) (Ma'ruf and Al-Ṭā'ī, 2019).



Figure 8. The Bed.

2.2.2. Theoretical Framework Indicators

1. The philosophy of difference was based on rejecting identity and totalitarianism, homogeneous wholes, and grand narratives by questioning absolute concepts and the unified self.
2. It leaned toward the philosophy of the margin (minorities, the insane, women) and destabilized established structures, based on a critique of the dominant Western identity and the deconstruction of texts and discourses to reveal their internal contradictions.
3. There is no stability or chronology in time, but rather consists of overlaps and layers through which differences and diversity can be explored, as meaning is constantly changing according to a single epistemic field.
4. It worked to deconstruct old binary oppositions (body/spirit, good/evil, fixed/transient, reward/punishment, male/female, master/slave, center/margin, right/wrong) to embrace ambiguity and paradox and celebrate the unexpected and shocking.
5. It focused on the populist, the ephemeral, and the circulating as an indication of the growing consumer culture prevalent in contemporary societies under the rise of capitalism.
6. It deconstructed the stereotypical image of the other, revealing the authoritarian nature of American culture through a series of artworks that criticized marginalization, colonialism, racism, and slavery.

3. METHODOLOGY

The research community framework consists of the artworks produced during the contemporary period, which worked on employing the philosophy of difference according to the time period (1967–2019), and on this basis, the research community framework included (30) artworks, which are specified by studying post-ideological practices in contemporary art, and they were collected from specialized sources, books and magazines, as well as the information network (the Internet) and benefited from them in a way that suits the current research. The research sample was chosen intentionally and with a distribution that includes all the dimensions presented in the research text, which amounted to (4) comprehensive models. While the researcher adopted the descriptive approach in analyzing the models of the current research sample, and observation as a tool, in addition to the indicators of the theoretical framework as criteria for analyzing the artwork.

3.1. Analysis of the Research Sample Models

3.1.1. Model (1)

Title: The Bleeding Flag
Artist: Faith Ringgold
Year of Production: 1967
Medium: Oil on Canvas
Ownership: Beebe Gallery



Work Analysis

The work visually consists of a series of shapes: an image of the American flag presented in a bleeding form, saturated with deep red, mixed with the flag's official colors, along with three figures positioned at the forefront of the flag. A Black man is shown with a stab wound to the center of his chest, blood dripping onto his clothes; another figure, a white man holding a knife, seems to be the one who stabbed the Black man. A woman tries to grasp their hands in an atmosphere shrouded in ambiguity and confusion. The American flag is employed here as a bloody symbol, representing false nationalism and the deceitful claims propagated by American authoritarian culture that advocates equality. In reality, those very bloodstains are a consequence of racial discrimination. The red color signifies institutional violence and the hidden terrorism exercised by authoritarian policies against the Black victims of systemic oppression. The bleeding represents the high cost (social, psychological, physical, and even cultural) that Black people pay due to the power used against minorities in a legitimized manner, represented in the painting by the white man holding the knife. The woman symbolizes a torn nation that lost itself between justice and injustice or serves as a reference to those liberal white myths that claimed to fiercely defend Black people but actually upheld the status quo. This painting emerged after the escalation of protests against racism, coinciding with the peak of the Civil Rights Movement, the assassination of Malcolm X in 1965, and Martin Luther King Jr. in 1968. It serves as an artistic outcry, directly accusing American political and cultural policies, which were built on institutional violence, that surpassed the value of national symbols, with both hands stained in the blood of the oppressed. All the forms here are created to convey the philosophical discourse of difference, calling for the dismantling of centers and certainties, and turning towards marginalized groups and minorities, as indicated in indicators (6, 4, 2, 1).

3.1.2. Model (2)

Title of the Artwork: Untitled 609
Artist: Cindy Sherman
Year of Production: 2019
Medium: Dye Sublimation Print
Dimensions: 158.8 × 231.8 cm



Work Analysis

Visually, the work consists of an image of Cindy Sherman, printed using dye sublimation, featuring two characters, both portrayed by Sherman herself. On the left side, a male character is depicted, dressed in male clothing, a hat, and a men's sweater, with an expression that conveys sternness and seriousness. On the right side, the character appears more feminine, indicated by the clothing (fur), hairstyle, and makeup, set against a background that attempts to depict a natural scene, yet it appears artificial and constructed, evoking a sense of irony and mockery.

In this painting, as in her previous works where she embodied herself in various poses and outfits (historical characters, clergy, aristocrats, masculinity, femininity), Sherman addresses issues of identity and gender. She points to the idea that the differences between genders are weak and fabricated; they are not biological or intrinsic, but rather cultural and visual practices that both genders can assume, depending on a set of changes (makeup, body posture, clothing). This supports the notion of deconstructing identity and moving toward a multiplicity of centers and the unfamiliar. Sherman thus challenges the idea that identity is a natural phenomenon, instead portraying it as a constructed performance built on distorted and false backgrounds shaped by social and cultural discourse.

This artwork dismantles the male-dominated authority, which has traditionally been associated with reason and regarded as a natural state, while femininity has often been used as a tool for allure and exhibition. Sherman's portrayal of masculinity and femininity in a satirical manner serves to deconstruct the stereotypical image of women (the victim, the star, the housewife, the seductress) and liberates them from being mere objects of desire and stimulation. Additionally, she deconstructs the role of masculine authority by presenting gender identity as a social construct rather than an essential one. The distinctions between masculinity and femininity are seen as differences in context and appearance, much like masks that can be worn and removed. This concept aligns with indicators (6, 4, 3, 2, 1).

3.1.3. Model (3)

Title of the Artwork: Trash People

Artist: HA Schult

Year of Production: 1996

Medium: Waste as Raw Material

Dimensions: 1000 Statues



Work Analysis

Visually, the work consists of a collection of waste and debris (metals, plastic pieces, electronic components, empty cans) that have been recycled to create 1000 life-sized statues. This reflects the growing culture of consumption and the nature of the consumer in light of the rise of capitalist policies. All the figures are shaped identically, using different materials, to provoke awareness and shock through visual repetition. Furthermore, the enormous amounts of waste highlight the stark contrast between the purity of the past and the pollution of the present, to the extent that humanity itself has become a producer of this waste. The garbage carries a symbolic significance tied to identity, serving as a sign of the loss of distinction and individuality within a materialistic society driven by consumption. Additionally, this waste has become a global environmental issue, with each piece being a part of a previous life. The artist worked to deconstruct the binary of beauty and ugliness by elevating the latter, turning toward the popular, ephemeral, and pervasive, as a call to reconsider consumption standards and spread environmental awareness through art, which can serve as a means to transform social, cultural, and environmental realities. The artist conveyed this message in a direct and shocking manner, presenting it as an environmental message: if we do not change our lifestyles, we will become part of the garbage we create in the future. This idea is reflected in indicators (5, 4, 2).

4. RESULTS AND DISCUSSION

1. The works of art in the postmodern era were based on the philosophy of difference, aiming at deconstructing centers, breaking binary oppositions, and overthrowing identity to emphasize differences and plurality, as seen in all the sample models.
2. Some of the artistic discourses included a deconstructive critique of the binary of permanence and transience, symbolizing the rise of consumer culture within the context of escalating capitalist policies. This is evident in Model (3), which depicted a series of statues made from piles of waste, reflecting the nature of the materialistic, consumerist society.
3. Certain works sought to deconstruct the stereotypical image of the "Other" (racial, biological), as in Model (1), which illustrated racism and institutional terrorism practiced against Black people, as well as in Model (2), which worked on deconstructing the binary of masculinity and femininity.
4. The works also aimed at dismantling the concept of sexual identity and shifting toward the multiplicity of centers and the unfamiliar, as seen in Model (2), where the artist presented masculinity and femininity in a satirical

manner to deconstruct the differences between genders and present identity as a social construct rather than an inherent one.

5. Some works of art directed their focus towards deconstructing the binary of beauty and ugliness, turning towards the popular, ephemeral, and transient, as shown in Model (3).

6. Postmodern art as a whole represented a shift towards marginalized groups, minorities, and grand narratives, as demonstrated across all the sample models.

5. CONCLUSIONS

1. The artistic practices of the philosophy of difference in contemporary art were closely linked to pluralism, the dismantling of centers, and a shift toward the shocking and the unfamiliar.

2. Some of the artistic discourses included a deconstructive critique of fixity, ethnicity, and sexual identity.

3. Some works of art were environmentally focused, shedding light on the nature of the materialistic, consumer-driven society.

4. Contemporary artistic applications of the postmodern condition clearly deconstructed hierarchical structures and binary oppositions.

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