

The Aesthetic Dimensions in Conceptual Art and Their Employment in the Work of Students of the Art Education Department

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Abstract

The current research deals with the topic (the aesthetic dimensions in conceptual art and their employment in the work of students of the Art Education Department). The research contains four chapters. The first chapter is concerned with the methodological framework of the research, represented by the research problem and its importance that have been clarified.

The chapter also included the research goal represented by (knowing the aesthetic dimensions in conceptual art and how to employ them in the work of students of the Art Education Department). While the limits of the research were limited to the results of students of the Department of Art Education - College of Fine Arts - University of Baghdad for the period (2017-2019).

The first chapter ended with defining the most important terms mentioned in the research

As for the second chapter: it contains two topics that represent the theoretical framework and its indicators ending with previous studies and their discussion, as the first topic dealt with the philosophical dimensions of beauty and art, and the second topic dealt with: the aesthetic dimensions of conceptual art, and the most important artists who provided this art with their artistic works. As for the third chapter: it included the research procedures, and the fourth chapter included a set of findings and conclusions, as well as recommendations and suggestions. Among the findings of the researcher:

- 1- The models showed intellectual diversity and a special trend for each artist in trying to integrate art with life

- 2- To achieve the aesthetic dimension, most research samples are dominated by codes in which the sensory and imaginary aspects overlap to convey the idea to the recipient and a new reading of social reality.

The researcher reached a set of conclusions, recommendations and proposals, then a list of sources, references, appendices and a summary of the research in English

Keywords: Aesthetic Dimensions, Conceptual Art, Art Education.

Introduction

Contemporary art is distinguished by its association with and pursuit of scientific, intellectual, aesthetic, and philosophical developments that have presented artistic and cultural trends that have influenced the contemporary art movement in general and based on the strategy of leaving the systemic familiar and penetrating into new spaces and creating formal approaches characterized by contemporary. Therefore, postmodern arts presented several distinct propositions within Cultural and aesthetic structures, and they have major dimensions related to the events of successive revolutions in the methods of presenting visual discourse and the process of renewing it and the diversity of its sources, tools and mechanisms in order to leave the traditional frameworks at the level of achievement and aesthetic creativity on the one hand, and at the level of acceptance and perception of meanings and contents in search of interpretations of those meanings and their reading. All of them represent an increasing departure from the ancient, analogous styles of painting. Conceptual art is one of the trends in postmodern arts that attempted to restore the horizon of analogy, with all its tools, rules and origins, and to stop the demolition of the objective form. Conceptual art work can be understood as a structure with a set of inherent characteristics that have the possibility of reproduction and production, and the recipient (the learner) can discover them from During contemplation of the artwork and trying to realize its goals and comprehend its goals, as it looks at a coherent system of rules that provide a code for the semantic generation of ideas related to reality.

The multiple currents of conceptual art (minimal art, art is language, body art, earth art, etc.) have represented aesthetic and functional dimensions and concepts that reflected on new ranges and plurality in reading the plastic text, which relies on the idea as a direct and main means of influencing the recipient's taste and

memory. Visualization, and making it tangible in whole or in part, through the use of aesthetic techniques that give the artistic achievement an aesthetic character that goes beyond the limits of the ordinary in its quality and output, towards arousing the interest of the recipient and his surprise, and leaving the familiar from the technical contexts and norms in a manner that gives the conceptual artistic achievement new aesthetic dimensions.

From this standpoint and the importance of the current topic in terms of art education, the two researchers touched an orientation towards postmodern arts, in particular (art is a language), and (body art), and the transformation of visual art into (mental) cultural, philosophical, existential and scientific art, and this conceptual nature is more human. It has a social and educational function, so we decided that it is necessary to research it and reveal the aesthetic dimensions and how to employ it in the products of the students of the Art Education Department. The questions of the current research have been identified in the following:

What are the aesthetic dimensions of conceptual art? Were they integrated in the productions of students of the Art Education Department?

Importance of the Research

It lies in the following:

1. The research contributes to highlighting the aesthetic and technical dimensions of conceptual art through the use of various materials and raw materials and employing them in the artistic works accomplished by students of the Art Education Department.
2. Shedding light on conceptual art currents, their most prominent artists, and their aesthetic and technical dimensions.
3. The current research benefits specialists and students in the field of art education to develop technical and functional methods, develop students' capabilities, develop their artistic and practical performance, and teach them postmodern arts.

Purpose of the Research

Exposing the aesthetic dimensions in conceptual art and how to employ them in the productions of students of the Art Education Department.

Limits of the Research

Fourth grade students' outputs - Department of Art Education, College of Fine Arts - University of Baghdad, for the academic years (2017-2019). As for the objective limits, they are defined by (conceptual art), body art, and art is language.

Terminology

(Dimensions, or Dimension) as a term is defined by (Jamil, 1985) as:

"A philosophical term given to the knowledge that is formed after the senses are able to use data, and the issue is (dimensional) if the reliance on its validity is an experience of the perceived reality, and this corresponds to the (tribal) issue that is ruled by simply looking at the method of its synthesis", (Jamil: 1985: p. 213).

The procedural definition of the **Dimension** is:

The effect that is formed in the mind of the learner and falls on the artwork through stylistic and technical treatments. To give a tangible aesthetic dimension.

(Aestheticism)

(Neptune, 2000) defined it as: The theoretical study of art patterns concerned with understanding beauty and investigating its effects on art and nature, and it is unique to studying the aesthetic phenomenon and the importance it represents in human life, (Neptune: 2000: p. 5).

Aesthetic Dimensions

The two researchers define the aesthetic dimensions operationally as: the intellectual, conceptual, cultural, social and aesthetic ranges or (distance) that give an enrichment of the perceptual perceptions by combining the experience of the learner with the physical reality, and which are employed by the artistic works accomplished by the students of the Art Education Department.

(Conceptual Art)

It came to (Mahmoud, 1981) that: (art - an idea) - art that is the result of an action, the work itself that remains as a trace of the energy that it embodies, meaning that the artist can use anything that he can express by expressing his thoughts and overcoming his physical limits”, (Mahmoud, 1981: P. 291).

Procedurally known as:

Employing mental perceptions and presenting them with a new artistic vision that has a social, intellectual and aesthetic function that is reflected in the aesthetic and performance taste of the students of the Art Education Department.

(Functioning)

Functioning came to (Reed, 1994), as: “the transfer of materials and things from objective reality to another world that is separate and transcendent, in which raw materials and things depart from their traditional existence and transform - through employment - into a component of the artistic and aesthetic achievement”, (Herbert, 1994: p. 5).

(Functioning) is defined procedurally as:

Transforming and changing the artistic and aesthetic value (of raw materials and material things) through technical treatments and methods adopted by the art student that would transmit the mentally conceived idea of an embodiment in an accomplished, conceptual, artistic way.

Chapter II

Theoretical Framework

Topic I: The Philosophical Dimensions of Beauty and Art

Those interested in beauty differed in agreeing on a unified philosophical concept of beauty due to their different references. Some of them found it in art and others in nature, and some of them found it in the areas of ideals, and these approaches and data on the subject of beauty and its philosophy emerged from the difference

in the mental and mental faculties of individuals, and this beauty here is relative, It has a clear significance and presence as it has been linked to different civilizational, intellectual and social references, and beauty and the process of feeling it is one of the features that are unique to man, and beauty can be inferred when we carefully consider what has been achieved through the stages of human civilization, which reveals awareness and cohesion with the aspects of nature, beauty or (**aesthetics**) appeared as a term in the eighteenth century by the philosopher (**Alexander Gottlieb Baumgarten**), “and his goal became an attempt to describe, understand and explain aesthetic phenomena and aesthetic experience that arose in the embrace of philosophy and grew up and reached its intensity in its shadows”, (Shaker: 2001: p.8) and deals with the nature of beauty And with the judgment about beauty.

Beauty is within the limits of philosophical thought according to (Socrates 470 - 389 BC), the concept of beauty was subject to the principle of finality, and (the beautiful thing became to him that which was of benefit to the human being, and the wonderful in art was what was useful, and he saw that the position of the good thing in the splendor is what it harmonizes with His goals are with the goal of benefit that afflicts man. He says: “It is difficult to find a perfect person from an aesthetic point of view, whose beauty is not flawless. When you draw a beautiful person, you take from a number of people the most beautiful of what they have and combine it in your drawing to get the person that you can call beautiful” (Ophsia: 1979: P. 19). Here, the performative employment of change appeared through borrowing beautiful subjects from several people and merging them into one person, and thus the harmony and convergence of abundance in unity and in each unified, beauty has a close relationship to morals every beautiful art is able to express because it conveys true (spiritual) beauty, so he called to Selection is in favor of artistic work in order to reach beauty in the self, and the artist is able, through the act of selection, to elevate his vision intuitively ... and urges the selection of human subjects, features and expressions that indicate virtue and sublime emotions, to emphasize the moral beauty as well as taking into account the beauty and lineage of the image. The teleology here is nothing but a law of beauty in art and life according to the benefit or goodness of the recipient, or knowledge, that is, to produce concepts of different artistic ideas and scenes with moral and sentimental values of a social character that contribute to the search for the

aesthetics of the ideals and the inner essences of the visuals that make Knowledge is limited to the power of the mind for the sake of a sense of mental beauty.

Whereas Plato's ideal philosophy (427-347 BC) was based on the essences, and on (the parable is a natural extension of the totality of the concepts that dealt with the subject of mental images that transcend the sense, so he combined change and stability, which in him ascends the value of the essential constant versus the fleeting earthly sensory) (Abd al-Rahman: 1971: p. 154), and he took on the authority of (Socrates) his saying in the essences and that the search for existence requires an elevation from a tangible existence to an imperceptible existence, that is, from the variable to the fixed, so he did not pay attention to the simulation, and he considered it an occasional discourse whose existence and aesthetics change with a change Time, just as a beautiful rose changes and withers over time, it does not express constancy and "permanence", and therefore the aesthetic of visual discourse and its art is based on simulating the external world, this world is not enough that it is a shadow of the world of the proverb, so we only see its appearance, so there is no match between the image The existing and the model, and this is reflected in the conceptual artwork, as it is a process of linking different topics and ideas to each other according to that principle. While Aristotle (384 - 322 BC) presented opinions that differ from his predecessors, and he found, unlike (Plato), that true beauty is not in the world of proverbs and eternal gems, but rather in the realm of the tangible, and that art can take its material from the environmental senses and simulate it, and when it is found (Plato) saw his aesthetic model in the world of the mind in its absolute and general sense. (Aristotle) saw his aesthetic model inwardly in the human mind, as he has no object that we search for outside ourselves, so there is no example that goes beyond the limits of the human or the world, so everything is in us, even the example itself is present in The human being, for (Aristotle) beauty (works by revealing the inner strength of nature, the concept of nature, or the so-called inner power that moves beings, is an automatic movement by which it seeks the perfection of its images and art when it seeks to achieve this image, it does not imitate nature, but rather completes what nature failed to achieve, (Matar: 1974: 85).

Although Aristotle's simulation theory differs from that of Plato, Aristotle drew attention to the importance of art discourse and its ability to influence the recipient, which leads the recipient to merge with the emotional and emotional form of the

tragedy in the tragedy. In addition, we find that the conceptual artist (with his free self) has the ability to simulate with his imagination the holistic and holistic realities hidden behind the sensible world, and as a result creates artworks with an innovative aesthetic imaginative to achieve what nature has been unable to achieve, and the artist's task is to portray reality as it should be. It is not a literal transfer of what exists, it is not based on what is, but on what it should be, it emphasizes simulation that works to simulate reality in an innovative way to surpass the reality of another. It contributes to its development towards the better, as the mind has its presence in Aristotle's philosophy, because the aesthetic form is the product of the human mind, and if we examine the history of Greek aesthetic philosophy, we will find that it was directed mostly to the recipient, including Aristotle's philosophy, as well as Socrates' philosophical speeches, and just as philosophy has a discourse Aesthetically, it directs it to the recipient and strives to defend it, and tries to convince the largest number of recipients and to be influenced by it, because beauty of all ages and different civilizations has a letter that is distinguished by it, and it transmits it to the recipient for the purpose of aesthetic and cognitive communication.

As for modern thought, the propositions of Emmanuel (1724-1804) came to make beauty a link between the world of phenomena and the world of the thing-in-itself or the world of capabilities and faculties related to the mind. Outside of any concept, outside any of the quotes of the queen of understanding, as an object of public pleasure, and to appreciate beauty a right of its worth, an educated mind must be possessed (and the beautiful thing is imagined for us with its dimensions and limits, i.e., in a finite form that falls within the limits of our mental perception), (Abu Rayan: 1977 p. 41). Therefore, (Kant) distinguished between two types of arts, mechanical, sensory arts whose purpose is benefit, and these arts are of beauty that we can call the term restricted beauty, so the restrained assumes what the shape should be and is identical with it as the beauty of the human body, which is related to goodness, benefit, perfection and the ideal, so we are We can distinguish in the human form different degrees of beauty and we can imagine optimal beauty, and there are beautiful arts that acquire the characteristic of infinite because their beauty is free, free beauty does not adhere to a preconceived idea and a precedent model, and thus we conclude that (beauty) freed the form from its slavery and its sensual following and maybe it was right in the case of tasting the

aesthetic of the artwork, not receiving it, because taste does not cease to be related to pleasure or pleasure, so the conceptual artist has given enough space for imagination and intuition to play within that wide space and grant the same artist fluency in expression, coding and building his forms, so the aesthetic pleasure is in the limit. The same is considered a self-benefit for the recipient, including raising it and promoting it to the level of a sense of the aesthetic discourse of art, or the ability to produce everything beautiful, so that the idea of momentary (mentalism) in the arts are formations with a compositional character that celebrates inclusiveness and plurality in reading and depends on the recipient's cognitive and aesthetic accumulation towards achieving aesthetic pleasure.

Contemporary philosophical thought has witnessed great and rapid transformations characterized by diversity and the multiplicity of discourses and intellectual trends, and despite this multiplicity, the general characteristic of the era has caused a great disturbance in the knowledge, value, aesthetic and social systems so that we do not find limits to a method or thought, everything is changing and changing, not only Among the philosophies that believed in stability, even those that believed in change. (Jean-Paul Sartre) linked his aesthetic theory of art to his concept of freedom, considering that the person (the recipient) is a decision-maker and has the ability to change the environment, and since freedom is the source of values for (Sartre), (and art was an innovation in the field of the world of values Aesthetic, freedom is the basis of art, and artistic work is directed to the recipient to live in an existence in which freedom is manifested in its fullest degree, (Matar: 1983: p. 194). Conceptual art for the existentialists is not that art that traditionally simulates reality, but rather a form of creative activity, and a victory over the world to change it and replace it with a new world, and all that is essential in art is its ability to improve existence and produce it to perfection. Here, the environment has become an expression of itself through a material system that exists in itself and is subject to movement and change for the sake of human goals. From here we find that art, with the limits of beauty approaches between idea and expression, approaches the world of imagination full of contemplation in the field of the ocean towards the homogeneity of the apparent and the interior towards mechanisms of self-expression. The inner feelings of the artist in order to elevate the subject towards the perceived self of the facts to simulate the essence outside the physical iconographic boundaries.

Topic II: The Aesthetic Dimensions of Conceptual Art

Conceptual art is an aesthetic revolution on the structure of a plastic art work and its formal, color, and structural relations, and even on the topics and ideas presented in it, and this rejection of everything that is prevalent has led to a major change in the relationship systems of the structure of the plastic work of art, prompting intellectuals and artists to search for new methods and techniques for self-expression. After regarding aesthetic concepts, which relied on the artist's employment of his vocabulary that achieves the shift in artistic technique and brings it out in new manifestations that are more influential and surprising in raising the astonishment of the recipient, the aesthetic has a direct influence in shaping postmodernism, and a feeling of freedom and boldness in the use of materials and raw materials and in their synthesis and employment. And the use of the automatic mechanism in expressing the insides of the human psyche and adopting the method of intuition and accidental event, while the non-technical technique prevented the spectator from releasing the artist to himself the feeling, it attracts attention away from the experience towards the idea, moreover, in postmodern art the task of language and art criticism was accompanied. With art, criticism became tasked with finding an aesthetic justification for art. Conceptual art is therefore concerned with conveying the idea or concept to the recipient, and this art has emerged as an artistic movement and tends to highlight reality as it is as an aesthetic value, and this style prevailed in America and Europe at the end of the fifties, and after that it spread in many capitals of the world. Conceptual art dates back to 1965, but its roots go back to the European art movements of the early twentieth century represented by Dadaism. . Conceptual art has been affected by many events, including (the events of the first of May in Paris in 1968, and the hot autumn in Italy in 1969, and these events have strengthened the rapprochement between art-making and criticism from an artistic and social point of view by raising questions about the product of artistic activities and the purpose of art). Conceptual art was influenced by Dadaism that appeared at the beginning of the twentieth century, expressing rebellion and freedom from restrictions and traditions. Conceptual art emerged as a result of the reduction practiced by each of the pioneers of moderate art in order to go beyond painting and drawing (photography). The first examples of this art appeared between General (1965-1966) Several artworks have emerged that do not have a function or purpose, or

that they relate to a specific topic and possess a message other than itself under the title of "conceptual art" or concept art that stems from intellectual trends that try to integrate art with life, and that involves under the stream of conceptual or cognitive art there is a group of related trends known as (Art is a language - the art of the Earth - and the art of the body), all of which aim to move away from or dispense with the traditional artistic work. The artist replaced it with information, opinions, ideas, concepts, information, topics and interests that cannot be grouped into one thing easily but can be better directed by written proposals, photographs, documents, charts, maps, film, video, the artists themselves bodies, and the use of the same language (Ahmad: 1985: p.117). Therefore, according to what has been presented, conceptual art needs the mental participation of the recipient in order to reach the origin of his concept, considering that facts are subjective knowledge of the recipient and cannot be deepened, but the recipient's knowledge can be raised through the artistic work and the artist's own vision, which is constantly trying to present perception. New to the world and a new concept of art. Conceptual art does not aim to convey the visible world, rather it is an artistic procedure that reaches an internal language, and it is a method of thinking and attempting to reproduce the visible, so we can call it the internal topic or the ideal subject, and then the artistic achievement is a kind of projection of this topic.

Art is a Language

This new movement tried to bypass art itself for a new vision of reality, and tried to combine the two words art and language, and these two words do not refer to the practice of speech as art, but to the application of language to the analysis of art, it is an intuitive art that includes intellectual processes that refer to the entire aesthetic experience of (beauty) Artistic) to (the beauty of



Fig. 2 Joseph Kosuth

the idea), so the conceptual art becomes a connotation or an ambiguous message by the artist to the recipient, and among the artists who have been influenced by conceptual art (Joseph Kosuth), who is one of the most prominent representatives of this trend and has been (influenced by the philosophy

of "Wittgenstein" and helped him to develop his art. Giving art a linguistic concept in preference to the formative context. Conceptual art has an "inquiry into the core of the idea"¹, and in 1979, Kosuth accomplished a work entitled "Information room", which consisted of two large tables on which a large group of books was placed. Most of them are studies in science, language and philosophy, among them are studies and critical and philosophical studies of (Joseph Kosuth) himself, and there are a number of chairs that invite the viewer to sit and read², as in figure (2), and here he relies on ideas that are expressed in a strange way through his taking the material Basically for work, the idea of the work is present in the work itself and not in setting up chairs and readers, but in the idea of reading.

Art has become in the eyes of the group (art as a language) that depends on the image and language that meet through writing, and it is the means that makes the word visible, meaning that art has moved from the form of language to the language itself, and art has become a field for rational and aesthetic contemplation. (They believe that the focus of

art has been Since (Marcel Duchamp) moved from the form of language to the language itself, the group (art is a language) have

selected philosophical models that made art a means of questioning about its function with the aim of inquiring about itself and adopting a new method of knowledge (Ahmad: 1985: p. 119). In the same year, (Joseph Kosuth) declared that the compilation of artworks after) Marcel Duchamp) are works that are conceptual in nature, because art seeks to create concepts, and the conceptual nature of art is more human, and has an educational and social function, because it gives the recipient information and concepts accompanied by the factors of beauty and art³.

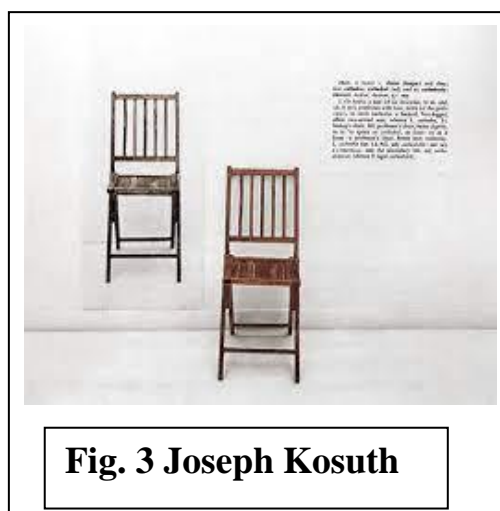


Fig. 3 Joseph Kosuth

¹ Untitled: Joseph Kosuth, 1997. <http://www.freud.org.uk-port9.html>

² Schellekens, Elisabeth: conceptual Art, 2007. www.plato.stanford.edu.html

³ Fawaf Younes: Conceptual Art (Discourse and Technology), Al Khaleej Emirates Newspaper, visit: www.alkhaleej.ae/artices/show-article.cfm val=105269

The human expression is the closest element of the artwork to our souls (it speaks to us in a direct sensual language) and the expression appears when the two transformation processes are determined, one of them on the external material and the other on the introspective side, for example the artist (Joseph Kosuth) presented his work entitled "One and Three Chairs" Figure (3) in which there is a large photographic picture, such as a lexical definition of the word (chair) and a real chair and its photographic image, with the aim of representing the object, and since the sensory object is considered self-evident, what we care about in it is to freely perceive and understand its aesthetic dimension.

The thing used in the picture is between these three, is it in the thing itself, or in what it represents, or in the written or oral description, or it is possible to discover this thing in the three things. Conceptual art works on the idea and activates the perceptual processes of the recipient, there is the sensory aspect that it represents (the perceptual pattern). It seems that the perceptual form is not sufficient to convey the idea or clarify the meaning of the chair as the artist sees it, so he adopted another style, which is the photographic image, and it belongs to the mental processes and imagination. The thing is not its aesthetics, the beauty is obscured and displaced the role of the artist, which is an intuitive thought that depends on transforming the idea into a tangible reality through a ready or equipped medium that serves the idea and realizes it with some surprise or shock, and the recipient becomes a mental partner in the conceptual work, by decoding the structures of perceptual processes and their development, The conceptual singularity makes the artistic work an intellectual product translated in a form, emphasizing that the artistic work is the idea and the concept, in addition to that (art represents a language of gradual liberation from the consumer culture prevailing in society and allows the recipient to communicate with a different style of expression and exchange of ideas and feelings, as it composes the unit. Functionalism with specific characteristics whose object is merely combined with others). Here, the meaning opens up to multiple possibilities, where the recipient has the freedom to define its meaning, and it becomes a complementary part, but rather a basic pillar for the reception of the artistic achievement.

As for (Joseph Beuys), he depicted the human body as an aesthetic and artistic product and as a new culture, Figure (4), and invented treatments, techniques and methods that rely on a new material as a surface to present artistic and aesthetic visions and ideas that include the aesthetic dimension of (Boise) strategies. There

is the body of the artist, the body of the animal, and the video documentation of the event through the physical performance to activate the aesthetic dimension by employing the mechanisms of the body's action and communicating with things)⁴.



Fig. 4 Joseph Beuys

It is evident from the foregoing that language is a system of symbols, sounds and signs that conceptual art tries to present within the framework of a new vision that motivates the recipient (the learner) to find new means and employ them to reach the meaning and expand the signifier game and the signified to include the serious correlation between the image and the written word through a communicative aesthetic perspective that stimulates desire. In studying the ranges of both the word and the image, and their impact on societies, they have become greatly influenced by the word accompanying the image and trust it more than the abstract word alone.

Body Art

The artist's conceptual movement behind aesthetic projections relying on the body and resorted to manipulating the structure of the form, its nature and the function of color, as they made it a tool of expression charged with an aesthetically structured emotion, thus pushing them to divide the visual facts and transform them into aesthetic elements that carry an



Fig. 5 Dennis Oppenheim

⁴ Ardlex Bob, Art Movement and Periods, Irish publishers, London 1977, p. 11

exceptional expression power that goes beyond the monolithic vision of reality, thus the aesthetic dimension emerged. And psychological and semantic clear to the artist, and thus artistic goals turned into functional goals with an aesthetic and artistic dimension for the conceptual artist. This is what the artist (Dennis Oppenheim) used in his work (Reading Mode) in 1970. Which consisted of two photographs recording the effects of sunburn on the body of the artist himself, and some of it was covered by an open book and some of it left an exhibition of the sun as in Figure (5). This type of expression is often categorized as "physical art" or presentation art, and Oppenheim has had to expose himself to at least a slight pain. It is worth noting that masochism is a familiar feature in physical art", (Smith: 1996: p. 233). It is clear that the artistic work is understood by the recipient all at once, because of its simplicity, clarity and complete abstraction.

Earth Art

Conceptual art was reflected in other artistic activities based on change, as the conceptual artist faced nature itself, so the conceptual artist replaced the frame of the painting with the frame of nature with its unlimited formative reality. Displaying and escaping to open and free spaces, and the aesthetic dimension lies in the existing dialogue between the existence of the self in the face of interference with nature, as well as being an aesthetic tool for presenting and fixing the



Fig. 6 Christo Javacheff

most beautiful shots in nature as it requires a reading ability from the recipient to meet these new technical and semantic changes of the concept. Among the works of the Bulgarian artists of this movement (Christo Javacheff) is "Curtain of the Valley", figure (6). He enveloped a distance of a thousand two hundred and fifty feet across the (Colorado) Valley, using two hundred thousand feet of cloth, and the works of (Christo Javacheff) postmodern conceptual because they are documented through photographs. And the mutual practice between each of the recipient, the work, the place and the idea, and most importantly is the artist's use of the place, space or space, and allowing the recipient to enter so that it becomes

part of the work) ⁵. Conceptual art searches for a language to communicate with the recipient (the learner) and raise his ideas, and it is a language that talks about the environment and existence and not the artist's self alone, so conceptual art approaches its links with art education as it works in the midst of contiguous fields of cognitive psychology, sociology, aesthetic and artistic knowledge. It aspires to free the recipient from the limits of closed text and openness to the entire human and existential environment and works to create awareness of things and concepts and liberate the recipient from the automatic nature of seeing things, as well as stimulating the process of receiving and thinking to its fullest extent, because it focuses on more than one function and more than one level. This is consistent with the trends that develop the capabilities of the recipient (the learner) to perceive the peculiarity of the artistic achievement and the aesthetic characteristics deposited with it, from which he draws inspiration from his ideas in more modern plastic treatments, so he extracts those aesthetic meanings by re-analyzing and synthesizing the achievement to see the recipient within the intellectual distance, with what he is inspired by an aesthetic realization. In an indefinite confrontation with the text because it faces two choices, (the first: that the text tends to the external reality with realistic elements, so that the text turns into a mirror of reality, and the second: it depends on the rejection of imitation, thus establishing a new text that competes with the outside world) ⁶. It may tend to become a philosophy with an aesthetic dimension of art and life, because the modern aesthetic view of practicing artistic works, no matter how diverse and numerous the methods of implementation are, the final result is that the learner interacts with the topics he deals with during expression and this result achieved by art education in the taste of the recipient and the artist together affects the recipient's past experiences in Nominating (the idea) as an effective determinant in receiving the artistic achievement, and finding aesthetic relationships and systems that form the intellectual aspect of the formulated plastic work. The process of savoring the artistic achievement is a subjective and objective process at the same time because it depends on the backgrounds influencing the idea of the artistic achievement in order to overcome the existing reality, to make His experience is tangible according to his vision and his mood.

⁵ Muhammad al-Abd al-Karim: Contemporary Art, Environmental Art or Earth Art, Friday, December 16, 2011.

⁶ http://fineart4art.blogspot.com/2011/12/blog-post_16.htm

Theoretical Framework Indicators

1. Conceptual art originates from special intellectual trends that try to integrate art with life, as well as fight artistic traditions.
2. Conceptual art emphasized the dimensions of several aesthetic and intellectual concepts, including the self-representation of drawing, the way to paint automatically, the emphasis on feelings and feelings (expressive self-interest and psychological self-motivation).
3. Conceptual art tries to be free from social and cultural constraints, not from art itself, but from its traditional forms and methods of consumption.
4. Conceptual art currents seek to address ideas and minds more than they seek to address artistic and aesthetic taste.
5. Conceptual art represents a stage of activity, between the idea and the final product. The most important part of the art-making process is an art in which concepts or ideas participate in works that have priority over the traditional material and aesthetic concerns.

Chapter III

Research Methodology and Procedures

Methodology

The descriptive and analytical approach was adopted as a method for analyzing the research sample as it is the most appropriate method to achieve the goal of the research.

Research Community

The research community is determined by the (33) artistic works accomplished by the students of the Education Department between (2017 and 2019).

Research Sample

The samples of the research sample were chosen, in proportion to the limits of the research (temporal and spatial) in order to achieve the aim of the research, and the research sample of (4) artistic work was chosen, which covers and reflects the characteristics of the original community.

Research Tool

To achieve the goal of the research, the proposed analysis tool was built in its initial form, and it consisted of the main axes that included the following:

- The first axis: a visual description of the elements of the artwork.
- The second axis: the sensory dimension (elements, foundations and rules of artistic formation).
- The third axis: the aesthetic dimension.
- The conceptual intellectual dimensions.

Authenticity of the Tool

Authenticity is one of the necessary conditions that must be met in the approved research tool to achieve the goals and procedures required by any scientific research. Therefore, (the two researchers) adopted the intellectual and technical indicators that the research concluded within the context of the theoretical framework in building the research tool in its initial form and presented in its initial form to a group of Experts with specialization in the field of art education and plastic arts, in order to demonstrate the validity of its paragraphs and their sincerity in measuring the phenomenon for which they were set and expressing their observations in changing what needs to be changed, and (the two researchers) took the opinions of the refereed professors, so that the tool in its final form is ready for implementation.

Stability of the tool

Since the form that obtains the validity of the experts is considered valid, but the procedure for confirming it is to make sure of its validity in measuring the goal that was set for measuring it, so two teaching experts were approved in analyzing samples and making sure of the extent of compatibility with the researchers in the analysis process, and the reliability coefficient reached (85.2%), which is a good indicator of persistence.

Tool Application

After the tool completed its objective conditions, the researchers used it directly in analyzing the sample for the period from (12/8/2019) to 12/23/2019.

Statistical Methods

The researcher used the percentages of the occurrences of the dimensions (sensory, aesthetic, and conceptual) in the artistic works of the students, according to the main categories, as a statistical method, and then used the (Cooper equation) to calculate the paragraphs of the tool.

$$Pa = \frac{Ag}{Ag + Dg} \times 100$$

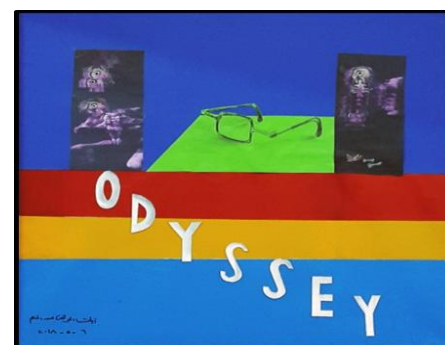
Sample analysis

Model (1)

Title: Oddysey.

Artist's Name: Ayat Al-Murtaja Abdel-Moneim.

Production Date: 2017-2018.



The sample included a group of photographs affixed to a wall of cloth that divided its floor into four horizontal rectangles of varying size. The upper text of the painting was filled with indigo, and the second half consisted of a red, orange and blue strip, as in the upper half of the artwork.

It consists of a blue space that occupies most of the work space, and there is a symmetry of two rectangles standing perpendicularly in brown, of the image of the monster (figure of Saturn) devouring his son, and looking with one eye to tear his son with his hand and eat him, and in the middle of them is a green space in a specific way on which he was based on images of monocular glasses (Lens), and those images are supported on a horizontal tape, which in turn has a yellow tape and then completes the space with blue. He wrote the word “Oddysey,” a poetic epic attributed to Homer, and it could be considered, in some respects, to be a continuation of the Iliad, also attributed to Homer. We see in **the perceptual dimension**: The student tried, through the use of color in multiple colors, and between grouping, composition, and written metaphors that were technically employed to produce a conceptual synthesis work to present an idea that expresses

a specific topic. (Odyssey) and expressive color and between the signifier and the signified, that the gods in (Odyssey) act towards humans from a position of absolute sovereignty, carrying out their just or unjust, merciful or cruel will, close to or away from man without any concern for his being, so she turned the student an idea and made it tangible, just as we find that the artwork aims to release the individual from all the factors of physical, mental and political repression. We see that the student ruled out the technique of distillation and high dough through her technical employment. As for **the aesthetic dimension**: that the work represents a documentary photograph on the left side, the student has manipulated the structure of the image through vibrations to give the idea of the movement that he is practicing the act of eating, and we find on the other hand that Ibn Saturn transformed into a group of bones as a reference to the act of nibbling, we see that the aesthetic dimension To alienate the exoticism of the pictorial scene by reading the radically different image of the human being between the two icons of Saturn devouring his son, and the second of them is the difference in the relationship with the gods, and the expression shows the aesthetic of ugliness from the technical point of view first, and on the one hand the idea turns into the subject of any description of the gods, that is, those who act towards humans from a position of sovereign Absolute, carrying out its just or unjust will, merciful or cruel, close to or away from man without any concern for his being. While **the conceptual intellectual dimension**: the mental perception (of the student) emphasizes the intellectual and conceptual dimension in the formation of the compositional work (collage) by employing free play, language, and linking the idea with social culture, trying to break free from realistic and literal constraints to become the real goal instead of the work itself, through the free play of the imagination, in the sense that a work of art equals the matter. Beauty has turned into a "idea" and "protest" at the same time against the corrupt class and on the prevailing systems and rules, and the recipient (the learner) becomes part of the event, and the purpose of such actions raises the instrumental act, and the sign with symbols that have various connotations such as mockery, insults, Abuses have been employed to reach meaning to encompass the serious correlation between the image and the written word. Which made (the student) use writing, to confirm that the word can express the language of art by employing the idea instead of the drawn figure, and also, we find the image of the body of Ibn Saturn, which was considered a great product of a broad symbolic sign that starts from the existence of the human race to

all the signs of life Pain and all emotions associated with the direct emotions of the human body at their various individual and social levels.

Model (2)

Title: Bloody Joy.

Artist's Name: Fatima Muhammad Sami.

Production Date: 2017-2018

The composition of the artwork was based on a three-dimensional structure, a vertical slab representing the work space that contains a mixed composition of several different things, topped by a torn white dress hanging on a black wall, with red wool strings attached to it flowing to a wooden floor (Stage) and semi-regular, and some garment scraps were scrambled.



On the right side of the beholder, there are two heads of the sculpture, one pointing to the head of a girl at the top of the work and the other pointing to a bearded man. The artistic expression of the conceptual work in **the sensory dimension**: it is undermining the objectivity of the forms by simulating it to the living reality, especially that the two sculptural models (two people), it raises astonishment in the recipient when they see the thing that is completely imitated. Postmodernism in integrating art with life, so the bride's naked and abstract dress was the emergence of a visual image that conveys to the viewer connotations generated in his mind and that his body is the best delivery tool, self-torture as a kind of ritual linked to a political and social situation, so that the wedding ceremonies begin on the strings of war, killing and destruction, so that the work takes a form. It is greater than the relationship of two people, but it goes beyond the family connection of two newlyweds. The wedding ceremonies follow politics and represent a political position greater than the topic of love. While **the aesthetic dimension** shows the drama of the work scene and depicts the human figure, which is at the height of the existential feeling in a miserable condition torn as a model for the human being in his most severe crisis and his lack of sense of life and reality, so the place is different, the bride became a torn robe, she does not represent herself only, it is Iraq, the artist tried to He conveys an image of a burning idea and internal necessities while he is under the pressure of violent internal forces that push him to

work at the edges of the major tragedies in criticizing society and what is happening now, and his attempt to provoke the human conscience to get him out of the state of numbness and coma and submit to the savage desires of killing and marginalization, meaning that art is a human activity and an image of Pictures of performance and artistic work calling for the rejection of the past and its aesthetics, calling for a new horizon of aesthetics and their different relationships, directing the student directly to discovering himself and the world by liberating him from traditional forms of art. As for **the intellectual and conceptual dimension**: it stems from the artist's vision that starts from the imagination of an issue that invaded his mind and the compositional artistic work became a free performance. The artist emphasized this work on one of the social, romantic and important aspects that most people go through while they are in the most beautiful days of life, that is, there is an expression of an issue. Intellectuality was created by the artist with a compositional character to celebrate the inclusiveness and plurality of reading through color employment, and technical employment through various media and mechanisms, as the artwork crystallized through the delivery of the idea by employing new media and output mechanism, the garment became a stand-alone entity which is expressed as (an idea or Perception or cause) in this sense, the representation of these perceptions as a representational image, which is represented by conceptual art, its meaning that contains the possibility of expression as emotional loads that collect whenever it is principled and human and rejects cruelty and injustice, and expresses the artist's responsibility towards the human being which elevates the process of receiving high towards Perceptual mental spaces that force the recipient to examine and rethink his reality, life, history and destiny.

Model (3)

Title: The Doll.

Student's Name: Samir Ibrahim Jaafar.

Material: Acrylic, Fabric, Canvas.

Production Date: 2018-2019.

The sample model consists of different materials that have been employed to convey an idea that



simulates the recipient by forming a figure in the form of a woman bound in a chair and she is in black color from a (Billiken) doll whose movement was employed with the idea of work while she was seated and tied (during torture) on the chair. We see on the doll's head a group of fabrics The artist wrapped the head and put materials from woolen threads to look or signify a woman, and she was muzzled with a white rag to convey the idea of silencing her voice, while the body rolled with a black rag to cover sensitive areas of the body and her body was tied with a strong black rope and a reference to the idea of restriction, represented by several meanings, including The headband of the man, or the traditions of society.

The body bore connotations and connotations that reproduce according to the expressions of persecution and torture presented by it and it is noticeable that the ideas of conceptual art may enter social life, which confirms the recipient's physical and psychological participation in the composition of the artwork. The final, but this conceptual artwork is crystallized by communicating the idea to the recipient by employing new media and an output mechanism. **The sensory dimension:** lies in the technical employment of marginalized objects and their composition through multiple materials, so we see the manifestations of violence and pain in their most severe states, the complex constraint, the restrictions of society and the constraints of the man, and it performs its semantic function in the artistic work to form the content of the psychological conflict between living as a free person and the oppressive power. In the form of bonding and gagging, and this struggle is based on transforming the human being into empty masses that can be deleted, or replacing them whenever necessary to find a suitable alternative, and this technical composition that calls for ideas made him free to choose what he wants to choose from certain materials and raw materials that apply to the concepts of temporality, disappearance and fascination, because it is It is linked to everything that is vulgar and consumptive in purposes that have a utilitarian use value, very similar to the burning of the Iraqi human being, as if it were a severe punishment, to enter art in the midst of transformations and to open the circle of technical work and to employ the plastic body as a tool for expression as it represents a practice within the environment of artistic work. Whereas **the aesthetic dimension:** the artist escalated the turbulent psychological aspect stimulated by a spirit that reveals states of depression or sadness and distress, and this undoubtedly stems from (the artist's) relationship with the bitter reality, in

disrupting the free body and deleting features about it, so the exoticism of the picturesque scene here gives indicative symbolic connotations of it. More than one meaning, such as showing boredom and sadness, and being broken, which led to this work reflecting the stages of social life that have gone in vain. In every act of the work, it has a sign, erasing a part of a stage in life, as it is noticeable that the contemporary artist tends to use things New and vessels to create a space saturated with predicates and assignments, and an expression of symbolism that makes the body an interwoven fabric with accompanying signs such as (ropes, a burned chair, a cloak, wool, gauze for dressing, one of the shoes), so that the body expresses the dissolution of human values. There is an emphasis of the effect and reflection of **the intellectual and conceptual dimension** of the mental perception and the evocation of the image and its presentation as a work of art that has its functional and educational dimensions, through the multiplicity of reading, which gives sensory and emotional expressions in the artistic achievement a sensory and emotional expression in the artistic achievement, so that the recipient develops the imagination content of the product presented to it on the basis that it is valuable New knowledge and alienation in art through the use of the human body (the doll) as a material carrier of images and shapes as a suitable surface for artistic creativity, as it represents a dialectical reproduction process formed from a series of research functions that converge and contradict the urgent desire to load the human body with an energy that responds to the perceptions of the ego and the other by self-selection by the student. And making the human will subject to the categories of conceptual overlapping of the essences - the essence of the idea - and the essence of love and grief - the essence of the soul.



Model (4)

Title: The Trilogy.

Artist's Name: Zainab Mohsen.

Material: Miscellaneous.

The construction of the artwork consists of a floor (canvas) and the upper third occupies dark colors with the strokes of the diagonal brush, and it is graded with gradient brown and strokes of the brush to reddish yellow then yellow, and diagonally, indicating that there is a type of movement that has a purpose of performance to reach the bottom of the work and it has been scattered on it Colors randomly points with dense areas in areas and not dense in others.

We find that there is a rectangular area horizontally in light brown, and on the left side of the rectangle area a small plant in green color and we see the work on it is fixed on top of the work a wooden stool with three nails and three balls (white, blue, and red) are attached to it, and the length of the continuous thread varied Between the balls and the screw, the white ball is a short thread, the blue ball is longer than the white ball, and the longest thread has the red ball.

The sensory dimension appears: by employing color in gradient colors, and expressive color through color plurality, this compositional work is an activity between the idea and the final product, which is the characteristic of conceptual art, to form the most important part in the art-making process, through technical employment using various media and mechanisms that have symbolic connotations. The color character that dominates the painting is a mixture of dark and light brown gradations, yellow and white, which the artist dealt with in a simple study way, because the artwork is limited to the idea and expresses it directly, which made the artist resort to collage and ready-made pieces to convey an idea to the recipient, and here stands out the role of the recipient effectively.

As for **the aesthetic dimension**: the work went beyond its narrative and indicative form of the topic in line with the conceptual art if the executor relied on ready-made and marginalized things represented by balls tied to a wooden stand at the top of the work with chains (strings) difficult to escape from until each of them turns into a vital part of the other, and they are in a place and a world far from the world The other, and the balls go to the lower part, which represents a side of the other life, with a small and innocent plant that accommodates a small area spreading over the ground, on one side of the space, an isolated place that may not belong to its surroundings, and therefore it is a complete isolation from life in its calm and reassuring daily path, where the self becomes A situation that integrates them with the place and the things and concepts that all feed into the meaning of

the spheres and the plant and its concept and its effect extending deep into the human soul with all its past, present and future, which is reduced at the present moment.

While **the conceptual-intellectual dimension**: the work contains intellectual symbols of existence and tried to reflect some of the perceptions of this world through various constructive artistic compositions, and it is definitely a result of the experiment inherent in postmodern art, so the decay and the free performance leads the conceptual artist to evoke the intellectual symbols in the least number. It is possible from the elements to convey the idea, to compose this simple and calm structure in which the human being merges with things, the artwork may call the image of life represented by two parts, the first and the upper part with three simultaneous and sequential balls, so you start with the white, a symbol of purity and purity, and the blue is a symbol of life and stability, and the red is a symbol of danger and what accompanies the person in the process Torment and pain.

Chapter IV

Results and Discussion

The results of the analysis resulted in the following:

- 1-** The models showed intellectual diversity in an attempt to integrate art with life through the technical and color employment of scattered letters that allow the composition of a correct lexical word that sends in the recipient a desire to learn about connecting letters and stimulates the mind to search for the value of the word and the method of its collection presented by (the learner) in an aesthetic framework as in the sample (1).
- 2-** The aesthetic dimension is established through the artist's use of ready-made objects and inexpensive materials such as symbols and signs in the artwork, and the artwork's containment of intellectual symbols expressing existence and tried to reflect them through different artistic constructions, as in all samples (1, 2, 3, 4, 5).
- 3-** The works expressed the intellectual and conceptual dimension by evoking intellectual images and symbols, creating new alternatives to beauty, and carrying the body with connotations and connotations that are reproduced

according to the expressions of persecution and torture they present. Artwork, as per sample (4, 5).

- 4- The body has achieved an open interpretive dimension of several readings through the recipient's contribution to the interpretation and interpretation of the meaning and the creation of aesthetic relationships and systems that form the intellectual aspect of the formulated plastic artist, as in the sample (4, 5).

Conclusions

Through the above results, the researcher reached the following conclusions:

1. The conceptual artist focused on highlighting reality as an aesthetic value, since it depends on the culture and taste of the recipient and the extent of his aesthetic response.
2. The oscillation between reduction, simplification, and complexity in signs, symbols, and opposites, which calls for contemplation and participation of the recipient as artistic and aesthetic values in themselves subject to interpretation and deconstruction, and within a cultural, social, psychological, aesthetic and educational orientation.
3. The artistic techniques in the samples of conceptual art varied, allowing for a multiplicity and diversity of critical readings and achieving an aesthetic dimension for the benefit of the recipient and society.
4. Free manipulation, so it allows the recipient (the learner) to search in the language system that he keeps in his mind, making the process of understanding it common between color and space, which raises structural, color and linguistic aspects, consolidating educational values and developing the recipient's taste.
5. Conceptual art depends on the image - the written text and metaphors are figurative. Therefore, its methods varied and its productions took forms that were executed in a geometric and an abstract style.

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