

# **The Transformations of Aesthetic Values in Postmodern Arts and Their Representations in the Works of Art Education Department Students**

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## **CHAPTER I**

### **RESEARCH METHODOLOGY**

#### **Research Problem**

Postmodern arts witnessed a number of transformations in the path of art and art schools, as art left the traditional ways, and paved the way for this artistic transformation the shift of materials, techniques, methods, and visions as a result of the changes that occurred in thinking. This change in the artist's vision played an important role, which was reflected in his artistic production and led to the demolition and destruction of all of the above and a reconsideration of formal systems and intellectual contexts, and their expressive formats, so it became necessary for art as a whole to keep pace with the changes and fragmentations of the contemporary era.

Postmodernism is one of the concepts that is characterized by fun and diversity in its connotations, because it carries various meanings as this concept is naturally augmented in different fields such as literature, art, philosophy, politics and sociology. It is also a temporal concept which function is to link the emergence of new formal characteristics of culture.

Artistic products have been achieved with a kind of intended mental movement that raises the rates of repercussions regarding the spiritual and civilized content, and that the artists' experience in inspiring (postmodern art) through its representations that have theoretical and applied dimensions, had its impact on achieving the subjective aspect of the artistic production, whether it was related to Including the form and content, or the use of new and multiple techniques to

achieve singularity, strangeness and beauty, which came from the views and ideas of modern art.

A number of valuable displacements have crystallized that look at the present time as a continuous crisis, and see history as experiences rather than objective reality. Thus, the postmodern plastic arts in general were able to liberate the painting from all the icons of classicism, and the objective form has gone and taken with it all the classical values, and what follows This is from the transformation of aesthetic values from the patterns of visual relationships within the painting or artwork and their transformation from structures of interdependent relationships identical with reality to free relationships and patterns that call for the special aesthetic vision of the artist himself.

It was adopted in the form of fateful relationships between the two sides of the common semantic relationship between text and meaning (the signifier - the signified - the inside - the outside - the present - the absent) and it reached the limits of logical interconnection sometimes and irrational at other times, in the products of (expressive abstraction, and pop art, etc.). With regard to its structure and its pure color relations. Also, the most important shift in postmodern arts was the departure from systematic systems to free non-systematics and the rejection of stylistics. One of the most important changes that occurred in the post-modern stage is the shift in aesthetic values inherited in plastic art. The problem of the current research is summarized in the following question:

**(What are the Transformations of Aesthetic Values in Postmodern Arts and Their Representations in The Works of Art Education Department Students?)**

### **Importance of the Research**

1. It may contribute to the development of artistic awareness and aesthetic taste among those involved in this field who are interested in postmodern arts.
2. It may be useful in revealing the artistic features of the aesthetic values in postmodern arts.
3. It provides public and specialized libraries with a modest scientific effort, and at the same time contributes to adding an artistic knowledge aspect to postmodern arts.
4. It can shed light on the importance of the transformation of aesthetic values in the content of the artwork and its development in postmodern arts.

5. The topic of the current research constitutes a scientific step in understanding the phenomenon of modernist representations that have entered various intellectual, political and philosophical trends in their exchange and harmony with the trends of postmodern art.
6. The research derives its importance in meeting the need represented by the lack of studies concerned with the transformations of aesthetic values in postmodern arts.

### **Purpose of the Research**

The current research aims at:

(Exploring the Transformations of Aesthetic Values in Postmodern Arts and Their Representations in The Works of Art Education Department Students).

### **Limits of the Research**

**Time:** (2017-2018) Results of Fourth-Grade Students, Art Education Department.

**Place:** University of Baghdad, College of Fine Arts, Art Education Department, Morning Studies.

**Objective Limits:** Artistic approaches of postmodern arts in (Abstract Expressionism, and Pop Art), Fine Arts Graduation Project.

### **Terminology**

#### **1- Mutation**

##### **A- Linguistic Definition:**

(**Al-Razi 1982**) defined it as: “moving from one place to another”, (Al-Razi: 1982, p. 163).

(**Mustafa 1989**) defined it as: “(transformation): moving from one place to another or from one state to another, either (transformed) the thing to another or moving it from one place to another”, (Ibrahim: 1989 p. 209).

(**Laland 2000**) defined it as: (everything that transforms or changes from being straight to crooked). (Laland: 2000, p. 148).

##### **B- Idiomatic Definition**

(**Saliba 1982**) defined it as:

(A change that affects people or things, and it is of two types: a shift in substance, that is, the occurrence of a new essential image that follows the old essential image. The other transformation is a change in symptoms, a change in quantity or action. In psychology, the transformation is called the change that leads to the emergence of intellectual processes of different natures, and in sociology the change that leads to the emergence of new social conditions), (Saliba: 1982, p. 2).

**(Al-Noura Ji. 1990)** defined it as:

(Transformation) “The process of leaving, abandoning, or neglecting a value system, and replacing each of them with a new trend or value system”, (Al-Noura Ji: 1990, p. 7).

### **Procedural Definition**

Mutation: It is every change or transition from one state to another, or the transition from a qualitative form to another qualitative form by deletion, modification or modification by adding or subtracting in the quantitative components of things and forms.

#### 2- Values

##### **A- Linguistic Definition:**

In **Mukhtar as-Sahih Dictionary**: “(The value) is singular, (and values) is plural. (Valued) the commodity (making it valuable), and (valued) the thing, (valuation) then it is (of a value) meaning (straight)”, (Al-Razi: 1982 p. 557).

**(Al-Bustani 1987)** defined it as: “a valuable thing, which means it is straight, and according to those who coin idioms and terms: (with a value), valuable and straight religion”, (Al-Bustani: 1987, p. 622).

##### **B- Idiomatic Definition**

**(Madkour 1978)** defined it as:

(A trait that the mind creates on words, actions and things, according to the circumstances, and therefore differs according to who issues the judgment), (Madkour: 1978, p. 22).

(**Al-Bustani 1987**) defined it as: “The term value is based on the attributes that make something worthy of appreciation, either a lot or a little, (Al-Bustani: 1987, p. 44).

### **Procedural Definition**

Values: They are aesthetic criteria that we apply to artwork according to limitations and controls that make it the object of appreciation and admiration.

## **3- Aesthetics**

### **A- Linguistic Definition**

It was mentioned in the Holly Qur’an, Surat (The Bee, 6): “And there is beauty in them for you, when you bring them home, and when you take them out to pasture”. Meaning beauty and amazingness. The term (beauty, beautiful) was mentioned in the Holy Qur’an in several places.

(**Al-Razi 1982**) defined it as: (Aesthetics: from the verb (beautify) and (beautiful) meaning good and wonderful. Beautiful: in deeds and words, and aesthetic with emphasizing is more beautiful than beautiful (beautified it) meaning (made it aesthetically pleasing), (Al-Razi: 1982 p. 111).

### **B- Idiomatic Definition**

(**Madkour 1978**) defined it as: (An adjective observed in things that gives the soul pleasure or a sense of order and harmony), (Madkour: 1978, p. 62).

(**Alloush 1985**) defined it as: (An idealistic tendency, looking at the plastic backgrounds, for literary and artistic production. Each era produces (aesthetic) as there is no (absolute aesthetic) but (relative aesthetic) in which generations, civilizations, literary and artistic creations contribute), (Alloush, 1985, p. 62).

(**Al-Bustani 1987**) defines it as: “Beautiful: it is an aesthetic saying that reflects and establishes realistic phenomena and works of art that give man a sense of aesthetic pleasure and that embody in a sensual and objective way the freedom of creative and cognitive forces. A great educator in society”, (Al-Bustani: 1987 p. 93).

### **Procedural Definition**

It is all that we see and admire and that gives rise to a spiritual feeling that it is beautiful and gives comfort, pleasure and a sense of contentment.

#### **4- Post-Modernism**

##### **A- Linguistic Definition**

(**Ibrahim 1989**) defined Modernism as: As stated in Al-Waseet Dictionary (Modernism): from the age of youth. The Modern, in regard to Science and Art, (Ibrahim: 1989 p. 195).

##### **B- Idiomatic Definition**

**Mahmoud Amhaz (1981)** defined it as "new attempts of an improvisational nature that lost academic traditions and the artist entered an experimental process that will lead him to identify the nature of these materials, study their properties and benefit from them", (Amhaz: 1981 p. 302).

##### **Procedural Definition**

It is a transformation movement that is an aesthetic revolution against the structure of artistic production and its formal and color relations, its rejection of everything that is prevalent, and a change in the systems of relations in the structure of artistic production, and chance plays a major role in it.

## **CHAPTER II**

### **THEORETICAL FRAMEWORK AND PREVIOUS STUDIES**

#### **The Shift in Aesthetic Values Between Concept and Meaning**

#### **THE SHIFT IN AESTHETIC VALUES BETWEEN CONCEPT AND MEANING**

##### **First Topic**

Transformation is a basic characteristic of life, and (it goes in a dynamic, comprehensive, evolutionary movement, in which man does not lose this characteristic except by losing the ability to live, and the visual vision of something fixed, this vision changes by time, the new vision is transformative in relation to the previous - fixed - for the mind to acquire a new experience), (Al-Omar: 1978, p. 107).

As for transformation and change, Al-Jurjani defines it as: (that a thing becomes in a state that it did not have before, or it is the transition of a thing from one state to another, and its types are what is in substance, including what is in quality (acquisition) and from it what is in quantity (growth and decrease) and what is in space (transfer) and from it what is in time (sequence) and change is classified into two types according to its speed, from it all at once or gradually). (Saliba: 1982, p. 311).

Thus, the concept of transformation, which has an impact on the structure of meaning, becomes clear. In this context, we find that transformations are a group of transformation processes that obtain the formal system to reach another form, and transformational processes have a great relationship with the visual value of the achievement, which is felt by the recipient through multiple external and internal dynamic stages.

As for the social transformation, it is most likely the result of external influences whose waves gradually expanded until they included a larger area of the cognitive environment, whether it was a scientific, philosophical or artistic environment (these influences sometimes come from events in the form of new opinions or new forms, these events are accompanied by anxiety in feelings This results in psychological disturbance, non-acceptance of old values, principles, forms or methods, and the search for new values and methods that restore a state of new psychological balance. (Hassan: 1974, p. 13).

In the meantime, aesthetic transformations took place in several fields in the fields of thinking, art, and philosophy. (The aesthetic transformations in the field of arts in general do not come except as a result of the new vision that starts from the artist himself, as it is an internal rebellion, which transcends the main constants surrounding it, and the new artistic images achieved through the artistic vision represent a bridge between objective reality and abstract thinking, through a vision that permeates it an imaginative activity and a critical mental desire), (Rogers: 1990 p. 38).

From the foregoing, we conclude that art in its comprehensive form and its goal in expressing beauty and the possibility of feeling it, as it is clear that ties of kinship extend between other artistic races, the painter, sculptor, poet and potter is a dam in one temple.

## Aesthetic values in philosophy

The issue of aesthetics is one of the topics that occupied a distinct importance in the history of human thought since ancient times, and for this reason many aesthetic and philosophical theories until the present time. The living and non-living (inanimate) and others emphasized that aesthetics is linked to man as a self-attribute inherent in the nature of man himself when he interacts with nature or deals with artistic work, which leads to arousing the aesthetic tendency inherent in himself. Besides that, a third group went to That aesthetics occurs as a result of the relationship between man himself and the surrounding environmental factors), (Berjawi: 1981, p. 34).

Abu Hayyan al-Tawhidi (214-311 AH) believes that beauty is appreciated by the recipient. It does not depend on a specific criterion for measuring beauty. Al-Tawhidi asks about the reason for “A person’s appreciation of beauty begins with the ugliest of ugliness. It is not the best of goodness.” Miskaweh answers this question by saying – that beauty and its taste are subject to two main factors: the first is the moderation of the temperament of the taster, so it does not change to the stranger The extremist and the perverted pervert. As for the second, it is the proportionality of the members of a thing to each other in shape, color and other forms, provided that these two factors do not meet in all its parts, for forms, images and mood do not meet at the same time, so you cannot see beauty in its completeness, (Abu Rayan: 1976, p. 45).

Researchers differ in the nature of beauty, some of them consider beauty as an attribute or characteristic independent of the perception of the mind, that is, beauty is objective, and among those who do not see beauty as an objective existence, and thus they refer it to the forces that perceive it. That is, beauty is subjective.” As for the first group, it says that beauty has an objective existence and that is why all people in every place and time agree in tasting and enjoying it. Price) So beauty has an attribute of a state in a beautiful thing that accompanies it and exists in it, even if there is no mind that can perceive it. (Al-Tawil: 2010, pg. 246).

There are those who opposed the previous trend that stipulates the objectivity of beauty, and considered that beauty is a rational meaning, and thus they refer to the processes of realizing what beauty is. That it is not a specific characteristic that is based in the beautiful thing and is independent of every perception.

The aesthetic perception is a mental process (the mental process of aesthetic perception takes place inside the human being, so he drops it on the perceived



thing, and the creative process is a process of mental aesthetic analysis that goes back to the creative self. (Najm: 2000, p. 61).

This is what Tolstoy confirms in his book “The Truth of Art” on the extreme subjectivity in understanding beauty (that the value of a beautiful thing is based first and foremost on its impact on those who receive it, art has a participation in emotion... and that the beauty of an artistic effect is based only on what people think in his case, beauty depends on the effect it has on the souls of those who relate to its effects. (Al Taweel: 2010, p. 247).

## **THE FINE STRUCTURE IN POSTMODERN ARTS**

(It is a system of transformations that has its own laws, and this system would remain in place and get richer due to the role played by the transformations themselves without these transformations going beyond the limits of the system), (Zechariah: 1976, p. 33).

Also, the transformations that refer to changes within the multiple structures represented in the social, psychological, artistic, stylistic and other structures.

This interaction between the elements or experiences with each other leads to the occurrence of the process of transformation.

(Transformations are a characteristic of the structure, which indicates that total aggregates involve a self-dynamism, consisting of a series of internal changes that occur within the system or system, subject at the same time to the laws of the internal structure, without depending on any external factors, so the structure does not It remains in a state of absolute stillness, but always accepts changes and what corresponds to the needs defined by the relations of the system and its oppositions). (Zechariah: 1976, p. 35).

## **BASIC PROPERTIES OF THE STRUCTURE**

- 1- Wholeness: The structure does not consist of external elements independent of the whole, but rather internal elements that are subject to the laws of the system.
- 2- Transformations: The structure cannot remain in a state of absolute stillness, but rather it always accepts changes that are consistent with its multiple needs and determined by the relations of the system and its contradictions.

- 3- **Internal-Organization:** It means that the structure is an organic entity consistent with itself, closed to it and satisfied with it, as it is a coherent whole that has its own laws, movement and method of growth and change, and therefore it does not need its latent cohesion.

As for the elements of the plastic artwork, “they are among the basic and important units in the formative construction of the artwork, and through them, visual relationships are formed and activated, and organized according to a special method or system that the artist follows in his work in all the achievements of the visual arts. Representing his own style and performance, the most important of which are: line, shape, color and space, texture, and value” (Al-Afrawi: 2016, p. 68).

## **THE SECOND TOPIC**

### **ARTISTIC TRENDS OF POSTMODERN ARTS**

Intellectual transformations have a clear impact on individuals in every era, and after the end of World War II in (1945), the European individual reached realistic convictions that the choice between a nihilistic life and a life of revolution and rebellion, and soon this was reflected in literature on art, so unconscious currents and the movement of the absurd and the theater of absurdity and rebellion appeared.

The artistic and scientific transformations that occurred in art and its methods since the end of the nineteenth century and through the twentieth century could be identified as follows:

- 1- Breaking down the barriers and restrictions that were restricting the artist and limiting his freedom to express himself through a huge coup against the authority of the past represented by kings, princes, churchmen and feudalism, as the artwork was imposed without the freedom to choose the subject.
- 2- The emergence of critical and historical studies specialized in the field of arts and personal and collective art exhibitions, with the publication of books and critical articles that keep pace with the modern plastic movement with the multiplicity and diversity of art schools based on innovation and experimentation.

- 3- The role of the aristocratic vanguard of art collectors and amateurs with a generation of connoisseurs and intellectuals that sparked a debate and debate about the function of art.
- 4- Democratic ideas and subjectivism that were associated with the chosen elite and the emergence of features of conflict and contradiction between rationality and sentimentality through classicism and romanticism, and between naturalism and formalism. The emergence of new artistic sects that began with Romanticism and Impressionism, which made the door wide-open for other approaches. (Hassan: 1974, pg. 46).

#### A- Abstract Expressionism

Man's connection to art and his relationship with all aspects of life, social, cultural and economic, has made him constantly striving to develop himself by presenting what is typical and traditional and works of art characterized by movement, vitality and influence. But it was defined by stereotypical frameworks in the pattern of work, so a movement called Abstract Expressionism and other postmodern movements emerged that created a group of modern artistic propositions. Abstract Expressionism broke all the restrictions and what is familiar, bypassing all the accepted rules and mechanisms, emphasizing its interest in the essential content through its use of materials, materials, and color techniques that made an image out of the ordinary. Abstract Expressionism was concerned with the color formation of artwork, which expressed its achievement with alienation, absurdity and fragmentation in the color and technical vision in painting, moving away in its works from the apparent concept and clarity in form. As the artist rebelled against all stereotyped methods and rules to express his own personal style stemming from himself, penetrating all trends and artistic schools with different visions. The abstract expressionist artist came with a special vision and new artistic color techniques, which were characterized by boldness in the working style, which made a diversity in the formation of the image and the color forms of the painting, which aroused the subjective taste of the recipient.

This movement "emerged in New York City in the 1940s, emphasizing spontaneous personal expression, free artistic values, the technical manipulations of painting, the self-representation of painting, painting

quickly, emphasizing feelings, feelings, and gestures, and how to paint with spontaneity." (Wadi: 2011 p. 243).

In 1940, New York replaced Paris as the capital of modern art due to the presence of luxurious museums, painting collectors, which have art-conscious audience, and most importantly of all, a large number of European artists travelled and migrated there, and had it not been for their presence in New York, Abstract Expressionism would not have been born, (Al-Nuaimi: 2011, p. 156).

(The plastic art developed after the Second World War, especially its abstract expressionist approach, and it is a logical development of the expressive style together, through the development of the style of abstract expressionism, which worked to destroy the form to the point of its complete nihilism. For tangible visual emotions, as it is mainly made by dyes and colors, our component is an aesthetic color plastic image. By the end of the 1940s, this art occupied the first place and transformed from being a European phenomenon to a widespread global movement, in which America played the main role), (Amhaz: 2009, p. 311).

(Abstract expressionism has been called several names. It was described as a mechanism for its avoidance of observation and rationality. It was described as slicker in reference to the points and spots that appear on the surface of the painting. It was called kinetic photography because it embodies the energy of movement, and by lyrical abstraction because of its emotional force and spontaneous movement. It is related to its general concept in a form or sign as much as it is related to color and how it is used to express the direct emotions of the artist. In addition to the fact that working in this way depends on spontaneity, emotionality, speed of implementation and departure from everything that represents a reflection and repetition of the visible reality, i.e. rejecting all forms of simulation and realistic representation, and focusing on the shapeless and non-objective matters, and activating the energy of movement on the surface area of the painting due to the color treatment based on the use of pouring and distillation technique Through the use of cans, without the use of brushes or any other traditional means. This technique requires pouring color onto the fabric back and forth, resulting in color spots and streaks, and circular or oval interlocking lines of

varying intensity, creating a color image that aroused the taste of the recipient), (Al-Qara Ghouli: 2011, p. 187).

(The activity of Abstract Expressionism in American society continued for about three decades, but in the early sixties the common denominators linking the work of this movement began to gradually recede, so that their methods became individual while they retained the general features of the school and prompted them to express the innermost American personality). (Al-Zubaidi: 2012, p. 19)

As for (the artistic expression that combines the various labels mentioned is (the shapeless) and the concept of (the shapeless is a rejection of every project, every circulation and every preconceived idea, and surrender to the advantages of movement and matter of spots, thick paste, lumps and powders, and perhaps what the artist rejects the shapeless is first the concept of painting as a reflection or repetition of the visible reality or the model, as well as rejecting any form of representation, simulation, transfer, imitation, or imitating reality), (Amhaz: 1981 p. 313-314).

The extension of the roots of abstract expressionism came from surrealism, as (the effect of surrealism on abstract expressionism represented by philosophical belief and the importance of the individual and what goes on inside him and the role of the accumulation of surreal experience in giving artists of abstract expressionism the courage to discover themselves and release their feelings and allow them to reveal their secrets as an expression and representation of feelings and concerns others, (Al-Zubaidi: 2012 pg. 19).

So (the expression that combines these various phenomena is (unformal), as the artist abandoned the initial designs and studies and was interested in the color that expresses direct emotions), (Al-Hatemi: 2013, pg. 64).

Among the most important artists of abstract expressionism who worked on chromatic techniques and who created abstraction, alienation, shapelessness and non-subjectivity in their artwork, which took an aesthetic approach in their artistic achievement, are:

(Archile Corky), (Jackson Pollock), (Hans Hoffmann), (Mark Toby), (Mark Rothko), (Robert Motherwell), (William de Koenig), (Jean Dubuffet), (Jean

Vautrier), (Barnett Newman), (Adolphe Gottlieb), (Pierre Solage), (Georges Mathieu), (Henri Michaux), (Fols), (Yves Klein), (Nicholas de Stael).

## **CHAPTER III**

### **METHODOLOGY AND PROCEDURES OF THE RESEARCH**

#### **Procedures of the Research**

This chapter includes a presentation of the research population and sample, a description of the analysis tool that the researcher will adopt, and then a description of the methods he will adopt in the research.

#### **Methodology of the Research**

The researcher followed the descriptive approach (content analysis method) to analyze the research sample as it is the most appropriate scientific method to achieve the research objective.

#### **Research Community**

The current research community consists of the projects of students of the Department of Art Education that were completed by students of the fourth grade in the morning sessions, for the academic year (2017-2018), which are (15) artworks in the field of drawing implemented in the style of (abstract expressionism and pop art).

#### **Research Sample**

After presenting the artistic productions to some experts in the field of plastic arts, two samples were intentionally selected from the projects of the fourth-grade students - Department of Art Education, implemented in the style of Abstract Expressionism and Pop Art.

#### **Research Tool**

In designing his tool, the researcher adopted a (content analysis) form, which was built according to the following steps:

- 1- Examining previous studies, sources and literature that dealt with topics about the search for aesthetic value in postmodern arts and taking the indicators of the theoretical framework.

2- Taking the opinions of experts specialized in the field of (plastic arts and art education) on the components of the analysis form.

### **Tool Liability**

After the image of a tool (content analysis) was completed, the researcher presented its initial formula to a group of experts in the fields of plastic arts and art education, to identify the extent of its validity in measuring the goal of the research, which was developed to measure them. After that, these forms were collected from the arbitrators and their observations were taken to correct the amendment, addition and deletion of its components, and two paragraphs were deleted from the first axis and the amendment to it. As for the second axis, a secondary paragraph and three sub-paragraphs were deleted. As for the third axis, five secondary paragraphs and three sub-paragraphs were added. Then it was returned to some of the experts, and it obtained the full degree of its validity, and thus this tool was ready for application. With this procedure, the tool gained apparent validity, and the researcher adopted a triple criterion (valid - not-valid - should be modified) to ensure that the aesthetic value is achieved in the artistic productions of art education students.

### **Tool Stability**

Consistency means that analysts arrive at the results by following the same rules of analysis. By presenting the analysis form to a group of analysts and experts for the purpose of matching it with the researcher's analysis with the intention of stability, the researcher used two experts to conduct the analysis process between the researcher and the first analyst and the researcher and the second analyst, and between the first analyst and the second analyst, the percentage of agreement was 83% after applying (Cooper's equation).



### **Statistical Tools**

Cooper's equation:  $\text{agreement ratio} = \frac{\text{number of agreements} \times 100}{\text{Number of agreements} + \text{Number of disagreements}}$

### **Model No. (1) Abstract Expressionism**

**Student's name: Zahraa Abdullah.**

**Title: Equality**

**Dimensions: 80 x 100 cm.**

**Date: 2017-2018.**

**Material: Various materials on canvas.**

The artwork shows a picture of a woman bearing traces of sadness in the middle of the painting. Some features have faded from the right side by the effect of the shadows, but what is meant is the subconscious interpretation of her that is the other side of the meaning of freedom. The idea of placing it in the shadow box was intended to denote inequality, and this is clearly visible by linking the scene to the severed hand, which suggests the clan heritage that tied the woman to modesty. We find that the general structure of the face is divided into two halves, one of which is decorated with veils with white color dots, the color is scarlet red, and the other half is the hair in yellow. The student was alone in the technique of naturalizing the work by adding beads to the veil, and we find that the ready-made palm (collage) is attached to the left of the painting on top of the head, filled with synthetic cotton prominently (relief) and below it is a palm using the technique of (waterproof) colored white for its outer circumference. Attached threads, as well as a picture of a dove using a graphic technique, attached to the panel at the top left by means of glue. The colors were used blue, red, ocher and light gray, which gave the color contrast a composition based on the color space, which gave a few spaces to the white color as a background to highlight the artwork by means of the staining technique, which was occupied Artwork space. It is clear that the aesthetic feature was manifested in the idea, the subject and the interpretation of the text. It also highlighted the aesthetic in the introduction of industrial materials such as threads and palm and the photographic image of the dove of peace and the various lines.

**Model No. (2) Pop-Art**





**Student's name: Ahmed Salah**

**Title: The Chef**

**Dimensions: 80 x 100 cm.**

**Date: 2017 – 2018.**

**Material: Oil colors, canvas, acrylic, spray.**

The artwork consists of a semi-white ground with seven rectangles distributed on both sides of the work and one at the bottom of the middle. (Hamburgers) were drawn inside these longitudinal rectangles with their known components. Above the center of the painting is a portrait of the chef drawn in the Animation style. In the center of the painting appears a writing in English, which is the phrase (eat go), the student skipped the traditional methods of drawing and moved to pop art. The painting relies on new visual elements, rejecting everything that is subjective to direct attention to reality and daily life, since folk art touches the life of society with all its layers. and cultural levels, and it is intended to take care of what is consuming as a vision that reveals the daily life of the individual. The student refuted the most widely circulated means in the media and propaganda, meaning to return to the image that reflects the contemporary daily reality. He also employed the image of the chef from the Animation films, using oil colors and stenciling technique. Acrylic and spritz were used. The images or icon used were repeated and some modifications were made through different colors for each of them, blue, red, light gray and yellow, and they were distributed in a sequential manner.

## **CHAPTER IV**

### **REVIEWING AND DISCUSSING THE RESULTS**

**Based on the analysis conducted by the researcher of the sample samples, the following results were indicated:**

- 1- There is a diversity of artistic methods adopted in the implementation of artistic productions for students of the Department of Art Education, which adopted the method of abstract expressionism and the style of pop art.
- 2- It appeared that all samples adopted various materials such as (Waterproof, Acrylic colors, Canvas, Oil colors, Decorative stones, Cardboard, Newspapers, Glue, Canvas, Charcoal Pen, Sand, Pictures,

- Photographs) to show the components of the artistic production). It constituted 90% of the materials.
- 3- The emergence of a diversity in the structural elements of the artistic production through the use of color, so that the cold colors and the warm colors of the visual reality appeared at a rate of 82%.
  - 4- Using the method of deletion with the knife tool to find a kind of discrepancy in the surfaces of the artistic production by showing sunken and flat surfaces to show the characteristic of shadow and light in the sample (1), a percentage of 65%.
  - 5- The texture in the sample (1) appeared coarse by 42%, while in the sample (2) it was smooth by 88%.
  - 6- The use of the types of straight and curved lines to show diversity in the treatment of the composition vocabulary that the student depends on in the completion of his artistic production. These lines also gave visual indications that were consistent with the colors used, as they gave aesthetic, symbolic, imaginative, semantic and technical dimensions by 76%.
  - 7- Written metaphor appeared in sample (2) by 65%.

## **Conclusions**

- 1- The student gave the Department of Art Education preference in adopting the methods of postmodern arts (abstract expressionism - folk art) in dealing with the components of his artistic production.
- 2- The art education student worked with most of the materials available in his environment by involving them in the components of the artistic production to obtain tactile stimuli that formed a kind of diverse composition.
- 3- The use of raw materials has shown innovative methods in the process of artistic treatments of shapes, which provoked a kind of excitement and attraction at the meeting by invoking intellectual symbols and intertextuality of shapes.
- 4- The method of chromatic or mass density can be attributed to psychological or social situations that the student wanted to highlight in his artistic production.

## Recommendations

- 1- It is necessary for students of the Department of Art Education to follow up in acquiring technical skills for practical lessons by directing them to study modern and postmodern art schools.
- 2- Urging art education students to search for the employment of raw materials that can provoke exoticism and surprise to the recipient about the components of artistic production.

## Suggestions

The researcher suggests conducting the current research:

Aesthetic features of naturalization in abstract expressionism in the products of students of the Department of Art Education.

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