

# **Intellectual and Aesthetical Changes in Postmodern Arts and Their Representations in the Products of the Students of Art Education Department**

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## **Abstract**

The current research dealt with: (Intellectual changes in postmodern arts and their representations in the products of students of the Department of Art Education). The research contained four chapters; the first chapter concerned with the methodological framework of the research represented by the research problem that was demonstrated. The research included a goal that is: to reveal intellectual changes in postmodern arts and their representation in the products of students of the Department of Art Education. As for the limits of the research, the University of Baghdad was the College of Fine Arts, Department of Art Education, students of the fourth stage, for the period 2016-2019, while the second semester, which is the theoretical framework, contained two subjects, the first topic dealt with: the intellectual transformation in art. As for the second topic: it dealt with the intellectual changes that occurred in the postmodern arts. The third chapter devoted the procedures to the research. As for the fourth chapter, it contained the results, conclusions, recommendations and proposals. The researcher reached basic results, including:1 -Art has deviated in terms of its object and substance in postmodernist thought, and this deviation was only the result of a shift in the role of art itself.2 - Postmodernism in art has descended from its artistic properties to general characteristics and then sought to break down the characteristics themselves, and changed the artistic presence from research in major phenomena to research in the daily and ordinary or what he called (pop art).The researcher reached a set of conclusions, recommendations and proposals, and then a list of sources, references, annexes and a summary of the research in English.

**Keywords:** intellectual changes, modernity, art education

## **Introduction**

Art is the language of communication, and it is a form of expressive intellectual activity that stems from the mind and is generated from human feelings and feelings and carries a message that is translated into an innovative and creative artistic work. Therefore, this mental activity of thought is the main lever of modern human civilization. Therefore, we must comprehend this technical development and develop the faculty of awareness of

technological assets and work to add quality to it with the need to nourish human thought from a young age to eradicate visual illiteracy and raise its cultural level by tasting beauty and artistic works

Accordingly, the post- modern era came with changes and intellectual upheavals that led to the absence of a community of belief and ideologies and its decline in favor of industrial reality, digital systems, signs and banners, natural languages, and a change in the circulation system, where the truth has turned into an image that can be falsified and replaced by images that are beyond the truth. Making the postmodern thought is more cognitive frameworks in response to rapid changes and large, where we moved from limited to unlimited in the field of thought, imagination, perception and action and influence, Then it led to shifts in visions and ideas that caused a great disruption in the visual systems, which made the artist of this age enriched with the game of changes and differences, and separated from the old philosophical trends, and modern strategies and advanced systems began to appear in their accelerated performance that made thought and knowledge another system that shared Using the eye and the artist's subjectivity in crafting the new vision of the world that . The complexity of creating new data for visual synthesis has increased, abolishing the distances between the form and its material and canceling the bridging between the equipment and tools that contribute to the creation of the achievement product , and there is no doubt that reality is complex and cannot be reduced to mere angles from our point of view to objects and figures, and this is what thought insists on ( Postmodernism) as no one can possess and express reality, and all we have are understandings of reality that change according to our political, social and historical changes, and all ideologies that claim to have a right to understand reality and the meaning of its expressive forms have proven accidents exposed to the setback of history , this is the entrance that We must look through it at (postmodern) thought and read it in the context of the intellectual and ideological shocks that have afflicted humanity in its joints in general and art in particular and thus, its impact on the outcomes of Art Education Department students

A problem of this magnitude should be limited to a set of questions that must be answered, and this could be summarized as follows:

**Research questions**<sup>1</sup> -Is postmodernism an era that has a specific period of time that denotes a certain movement in art?2- What is the nature of the intellectual changes of postmodern arts that cast a shadow over the results of art education students?

**The importance of research:** It may be useful in studying and investigating the historical roots in the intellectual changes of postmodern arts and the extent of their impact on the works of art education department students. The current research may contribute to supplement scientific and artistic libraries in scientific research that will benefit art students

**Research objective:** Disclosure of intellectual changes in postmodern arts, and their reflection on the productions of Art Education Department students.

**Research limits: Thematic Limit:** Intellectual Shifts, Postmodern Arts. **Spatial limit:** University of Baghdad College of Fine Arts, Department of Art Education. **The temporal limit:** the results of the students of the Department of Art Education fourth grade from the year 2016-2018, and the limits of the study were limited to the art of drawing.

- **Terminology of the Research**

**Intellectual changes**

**change:**

**Linguistically:** When we say “something has changed”, meaning transformed. Also, “it has been changed”, meaning changed its state, moved and displaced it <sup>(1)</sup>.

**Idiomatically:** it means the change from an old state to a new one, or the transformation of something in a specific period of time <sup>(2)</sup>.

**Thought: Language:** The thought, the idea, the source (thought) by opening and its door (victory). I think about something and think about it with emphasis, and a man of thought of much thinking. (Al-Razi, 1982) **Idiomatically:** the highest and most important outcome of the mental processes carried out by the human brain, which is the set of positive results that result from the physiological processes exercised by the cerebral cortex in the form of a balance between the immediate impressions of the surrounding environment, based on language, knowledge, and issuance. Judgments on them and derive positive results

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<sup>1</sup>Sayed Muhammad Mortada. The crown of the bride is one of the jewels of the dictionary. Kuwait Press, 1965, vol.3, p

<sup>2</sup>Mohammed Al-Daqs. Social change between theory and practice. Dar Majdalawi, Amman, Jordan, 1987, p. 15

from them. Walter Stace says in his book *Religion and the Modern Mind*, “It is the transformation of a set of general ideas during the course of history under the influence of the emergence of new experiences and new experiences of the human race”(Walter, 1998).

**Aesthetics:**

Linguistically: the word (aesthetics) was mentioned in *Lisan Al-Arab Dictionary* with the meaning “beauty”, which refers to deeds and morals. “Beauty” is the infinitive of “beautiful”, and the verb is “beautifying”. To beautify is to decorate <sup>(3)</sup>, and beauty means “good-looking” and also refers to good reputation <sup>(4)</sup>.

Idiomatically: (Walter Stace) defined it as the mixing of mental content with the cognitive perception<sup>(5)</sup>.

***Procedural definition for intellectual changes:*** A set of changes and new developments in art resulting from intellectual and aesthetical changes that led to a change in general ideas and perspective towards aesthetics throughout history.

**Postmodern arts**

**The event:** *Language:* “(event) thing-occurrence, and modernity: antithesis of an old age.” “(Accident) is what finds and takes place, and against the old there are accidents.”

(Al-Muhaddith): The renewer in science and art (Ibrahim, 1989). *Idiomatically:* (Nick Kai) says in the introduction to his book *Postmodernism and the Performing Arts* that modernity “is the ground on which (postmodernism) stands and engages with it in permanent controversy and conflict, and it is the ground that also enables it to enter into dialogue and argument with itself” (Kay, 1999). (Lyotard) defines postmodernism “is a style of thought that exhibits suspicion of ideas, perceptions, progress or reflection, such as the idea of truth, single frames, grand narratives or the final foundations of interpretation” (Lyotard, 1994). As for Peter Brooker, he defines postmodernism as “associated with lower culture, attacks the arts of the past, mimics them with irony, and is associated with deconstruction and the propensity to consume television and information circuits” (Brooker, 1995).

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<sup>3</sup> Ibn Manzur: *Lisan al-Arab*, Volume 2, Dar Al-Turath Al-Sha’bi, Beirut: 1988, p. 363.

<sup>4</sup> Al-Thaway, Muhammad Ali: *Art Conventions Index*, Part 1, The Egyptian General Organization for Composition, Translation, Printing and Publishing, Al-Saada Press, Egypt: 1963, p. 348.

<sup>5</sup> Stace, Walter: *The Meaning of Beauty; Aesthetic theory*, see: Imam Abdel Fattah Imam, Supreme Council of Culture, Cairo: 2000, p. 94

***Procedural definition of postmodern arts:*** it refers to the artistic works that appeared after the Second World War, and expresses a new style of ideas and methods, as it seeks to destroy and breaking the previously known barriers.

**Representations:** *language:* Reveal a word representing the verb (parable). Like the word together: This is (like it) and (like it) as it says likeness and likeness and the parable: what is struck by proverbs. (Al-Razi, 1983) *Idiomatically:* The critic (Bardabry) defined it as "a movement aimed at renewal and studying the human soul from the inside based on new artistic means," and that most of the artistic movements came with what is new. And it is a prominent feature of our contemporary art, which lies in its being the best example of the civilizational and intellectual chaos that pervades contemporary life and that brought about the First World War (Saliba, 1985). As used modernity "to denote the style comes out on the prevailing customs or sought to create a more appropriate forms of sense and awareness of a new era," "It is the intellectual representation of the intellectual structure of art which lies in the central dualism of subject and object." (Brad, 1987)

***Representations (procedural):*** It is the reformulation of the conceptual and constructive ideas of art and their representation in the products of the students of the Art Education Department, through mechanisms diverse stylistics.

## **Literature review**

### **• Intellectual and Aesthetical Changes in Art**

To follow the variables and developments in art, reveals the existence of self-motivated and objective motives or motives for the structure of these variables in response to the new need of society, and this new stimulus is what determines the purpose of the artwork, and often times determines its shape, and that every change. In the history of art, it comes as a result of a change in this motivation, that is, as soon as beliefs and values change in a particular environment, the change in motivation takes two different forms, the first of which is. Weakness of the old incentive in front of the new stimulus, the second of which is the demise of the old incentive in front of the new stimulus, so if art expresses general paths and theoretical concepts of a society, then it is necessary for this work to be renewed when society transforms radically and all standards are reversed with it, and thus art becomes a part not. It is integral to the movement of change and transformation in the historically prevalent social formations in a single society

“Art is an attempt to create pleasurable forms, and such forms satisfy our sense of beauty. Our sense of art and beauty is satisfied when we are able to taste the unity or harmony between a set of formal relationships among the things our senses perceive”<sup>(6)</sup>. Given that Art has given to everything aesthetic and artistic the mental characteristic as the compressor, the driver and the total dominant of the nature of what is produced, and it worked on the principle of dynamic acceleration, especially in impressionism, where the double sense of space-time. Thus, the growth of the concept in art and beauty in general occurred in light of the signs of modernity. “Impressionism, which transferred the space of the painting to the sun, which exploited the colors of the spectrum and excluded the scenes of cellular nature, was the beginning of entering the depths of the color scene away from the objective value that prevailed and had a great impact on moral change. Painting, its content and composition, and its influence extended on the artistic formation process until today ” (Abdel-Karim, 2012), “Therefore, providing the visual impression became according to how the eye perceives it materially and instantaneously, without paying attention to the recognized systems. The eye does not see in nature anything but its changes according to the light. Because the artist no longer depicts things based on accumulated knowledge of these things. As The artist quickly depicts what he sees in order to be able to record the most accurate, transparent, and ephemeral features of nature”<sup>(7)</sup>. Impressionism's approach confirms this fact as in the works of Monet in Rouen Cathedral in Figure (1). If we go back with history to the time of the Romantic era, it becomes clear to us that “once the culture of feelings found an objective expression of it in art, it began to turn to Independence in varying degrees from its origin and proceeding in its own paths. Thus, the excessive passion that was originally an expression of bourgeois class consciousness, and was due to the rejection of aristocratic isolationism, led to the glorification of delicate and spontaneous sensitivity”(Tariq Qusay, 2016) and This appeared in many artistic works of the romantic era, as in Figure(2). As for the Expressionists, their goal was to let the subjective emotion and feelings reach a point where the objective is transformed from realistic things and materials to a mere holder or

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<sup>6</sup>Reed, Herbert. The Meaning of Art. T: Sami Khashaba, review: Mustafa Habib, Family Library, d.b., 1998, p. 10.

<sup>7</sup>Amhaz Mahmoud. Contemporary plastic art. Dar Al Muthallath for Printing and Publishing, Beirut, 1981, p. 35.

container that contains the true content of artwork. Its basic concept is that art should not be restricted to recording visual impressions, but rather, it must express emotional experiences<sup>(8)</sup>. The artistic image of the Cubists took a concept that refers to drawing that drawing in its foundation is something that in turn prepared the way to complete abstract art. ... and the distinction between the arts of painting and sculpture diminished in the middle of the twentieth century as a result of the Cubist revolution, as the cubist image depended on complete abstraction and the smashing of bodies into geometric surfaces extending into space and intertwined with it " (Arnold,2005),While surrealism in Freud's philosophy of the unconscious met its goal of truth, just as Freud finds a key to the intertwines and intricacies of life in the material of dreams, the surrealist artist also finds that key in inspiration that he does not provide a mere pictorial translation of his dreams, but rather that his goal is to use any means that enables him to access the contents of the unconscious. The Repressed " (Ismail, 1974), As for abstract art, "the artistic image became more reduced than the content and its details, and the form became a prominent role according to its work with holistic concepts and foundations such as balance, harmony, harmony, rhythm, and the musical emphasis of the (abstract) non-objective artwork.).

As for abstract art, "abstract art corresponds to the concept of man and his relationship with the world and the transformation in artistic vision. Abstraction is consistent with the artistic schools that preceded it in their rejection of ancient artistic traditions and the demand for the greatest degree of freedom of expression as well as the rejection of everything that is formal. In order for the abstract artist to express this new artistic behavior, he resorted to the spontaneity of movement, the wit of improvisation, and to resources of chance or possibility. Kandinsky says there is no obligation in art because art is always free<sup>(9)</sup>.

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<sup>8</sup>Al-Bahnasy Afif. Encyclopedia of the history of art and architecture. Art in Europe from the Renaissance to Today, Volume Two, 1st Edition, Dar Al-Raed Al-Lebanon, Lebanon, 1982, p. 290.

<sup>9</sup>Al Bassiouni Mahmoud. modern Art . His men, his schools, his educational effects, 2nd floor, Dar Al Maaref in Egypt, Cairo, 1997, p. 91.



**Figure 1**



**Figure 2**

- **Intellectual changes of postmodernism**

In the fifties of the last century, the obituary papers of modernity began to announce its death in the West, as it began in the West, it is dying in the West.”(Reed, 1989)“Postmodernism has over the past two decades transformed into a concept of my forms that is constantly present and an arena of conflict of ideas. Contradictory and political rhetoric ... The culture of an advanced capitalist society has undergone a decisive shift in terms of the structure of feelings” (Al- Hatami, 2013), "The conditions that preceded and accompanied the Second World War led to the emergence of artistic currents that separated from their European space, which was embodied in the stage of modernity into a space in which the values of consumerism were embodied in a society that began to devour everything, including the human being" ( Davy D , 2005), Perhaps the most important characteristic of the arts structure is careful transformation of the mobility of artistic styles feature through the ages and different civilizations, what is to settle down a special style and prints the technical achievements of character until replaced by another method unites shapes systems of its own formal relations, and the cause of such changes Associated . In most cases, continuous renewal and activity is the evolution and transformation of the system of factors that dominate the artistic structure from one state to another, such as economic, political, social, cultural or religious-ideological factors, in addition to the subjective factor that the artist carries out and his persistence in developing the means of direct support for the style, whether related to it. With the raw materials invested in the production of his works or observing the growth of the forms that push the method forward towards a structural transformation, and perhaps the development, urbanization and progress that a person enjoys today is not the result of spontaneity, but rather as a result of his passing through several stages, it is the result of a series of interactions between what is subjective and objective at the same time".As postmodernity is a deepening of the path of modernity, or it is a second speed of



modernity in the sense that it is a continuation of the logic of modernity and its emerging depth as it is a continuous criticism and a continuous transcendence of itself. Postmodernity is a blatant modernity of modernity without powders and without illusions" (Kanaan, 2014)

- **Postmodern Arts: Styles and Trends**

(The aesthetic discourse of postmodernism represented by the plastic arts possesses constructive ingredients, as it in one way or another opens to the daily and the transitory to reflect the culture of real-life visuals and relates to the rhythm of daily life associated with the loudness, as the artist penetrated all the successive years after the war. Trends and art schools since the thirties of the twentieth century with new artistic techniques represented in American culture, as well as a continuation of the development of the currents witnessed by the West for the twentieth century according to advanced technological visions that use modern techniques) (Muhammad, 2005), When artists became aware that the era of painting was about to end, the artists tried to respond to the new data and move in different directions, for what was later called the postmodern era. For example, the painting was no longer committed to the stages it was previously going through through numbers, preparation and work. Elementary studies, rather, the artistic work became linked to the performativity act, in other words the outcome was no longer the task, but the practice appeared what is known as Abstract Expressionism as (Jackson Pollock is one of the most important pioneers of this school, he paid much attention to the method of using elementary materials in the artistic work and seeks to use techniques the method of execution is consistent with the method of implementation. Pollock intended to use trowels, knives, sand, glass and wood sticks, rejecting all traditional concepts of artistic production of expressionhe took from cubism (collage) and its use of vulgar materials and took the spontaneity and chance from (Kandinsky) and employed the unconscious of Surrealism) (Al- Hatami, 2013)., of what folk art, which is what came to crave abstract expressionism has restored the vital folk-art scene Fine " (Hatami 2013), (Duchamp wrote that this Dadaism, which they call Pop, is a way that comes out and lives on what the Dadaists established, and that the most important feature of Pop is the coldness of the appearance and the absence of comment on the material of the subject

that you paint or depict. Duchamp presented one of his works consisting of various industrial waste and materials of use. Daily)

Pop artists have resorted to rejecting everything that is sentimental or subjective and turning to the world of nature, by painting the forms of life with its normal daily flow and movement, and with its various purposes that serve as ready-made physical signs that refer the structure of consumer society to the American way of life. This was confirmed by Davis when he said: I photograph what I see in America, in other words, I photograph the American scene<sup>(10)</sup>.

- **Characteristics of experimentation in the postmodern arts**

1 "New artistic currents appeared in the fifties, including common elements and converging at similar goals, and they were named by several different names such as kinetic art, visual art, and programmed structures, cyber art" (Smith, 1995) "The artist has become a free person who can claim the title of an artist. For himself, or even pretending to be a genius, any spot of color, a drawing, or even an external identification line whose owner is called a work of art in the name of objectivity and pulsation prevails in the world of technology where the distinct artistic style is destroyed ... in favor of random imaginary formation " (Mahmoud, 1996)

Artists such as Victor Varzilli, Kuncheler Escher and Joseph Anthony began to use different types of visual phenomena that occur continuously in our daily perceptions, but are usually overlooked or neglected and do not realize and show their ingenuity in making these neglected phenomena brightly visible to us in their painted paintings And moving artworks so that the general shape suggests movement even though it is static. Their quest was to activate the viewer's sensory perception by achieving the largest possible ability of states of astonishment and meditation<sup>(11)</sup>.

"Soto started a series of experiments on screens. Planned paintings had metal panels, with metal rods or wires hanging in the foreground in front of this shaky floor with the movement of scenes of his eye, a new wave of visual activity arises at every moment and the most intense work of Soto. They are the large canvases of bars that seem to melt the entire side of the room, casting all the viewer's instinctive reactions into the

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<sup>10</sup>Oren William. Abstract art. Salama Moussa, Cairo, Dar Al Maaref, 1972, p. 262.

<sup>11</sup>Jabbar Salam, Blasim Muhammad. Contemporary art styles and trends. House of Books and Documents, Baghdad, 2015, p. 41.

void.”(Jabbar, 2015)"Artworks have appeared that invest this great technical energy and transformative capabilities in (holographic) arts, which are images taken with laser beams where images appear in proportions, symmetry and regularity according to a predetermined design. far from any emotion, event, or memories. it is a reflection of that transformation. To pure career”(Jabbar, 2015),

Whereas Graffiti Art and who is not a just and photograph it is an act in which an optical writing which merges with moving image and approaching much of the art of cinema, but bettered in the display mechanisms most prevalent in the squares and parks and derived from the elements of success The art of advertising and the storming of the world of receiving in every place in the street , these ideas in general have returned to achieve an artistic act of another kind, it is the act of meeting, merging, structure and intermarriage between what is general and what is aesthetic, and therefore the reformulation of artistic naturalization no longer exists and it is one of the reasons Atrophy of schools and technical divisions for more than fifty years.

- **Indicators of the theoretical framework:**

1 -The artistic work became linked to the dynamicaction; in other words, the result was no longer the task but the practice. And this is what appeared in what is known as the trend (Abstract Expressionism).

2 -Painting in Impressionism does not describe reality, but rather the artist's experience within this reality. As the artist quickly depicts what he sees in order to be able to record the most accurate, transparent, and ephemeral features of nature.

3 -Expressionism started from the idea that there is a subjective world that is neither less real nor less real than the world which common sense considers an objective and realistic world.

4 -Cubism tried to draw man according to multiple approaches, until it divided the natural forms of a thing into flat areas and represented it from its various faces simultaneously.

5 -Surrealism tended to abandon the external reality, and to extract what is available from the repressed elements that can be made from the world of the unconscious

6 -Abstract art is based on pure abstraction, that is, general abstraction of the subject matter.

7 -The artists began to conduct new experiments using various materials, and most of these experiments consisted of utilizing (posters). In painting, the texture was important, and collage was also added. It was also important Marcel Duchamp's idea of the ready-made thing was one of the most important innovations. For Dada, in the idea of the ready-made thing, then the art image evolved into (collecting and littering).

8 -Postmodern style in visual art has been distinguished so that the general form suggests movement even though it is static. Their quest was to activate the viewer's sensory perception by achieving the largest possible perception of astonishment and contemplation out of the recipient.

## **Methodology**

**Research community:**The research community is the University of Baghdad - College of Fine Arts, Department of Art Education, the fourth stage, and the research community reached about (30) artistic works between the period (2016-2019).

**Research samples:**The research sample was intentionally chosen, in accordance with the topic of the research. The number of selected works reached (5) works of art, and the researcher sought the opinions of the referees when selecting the research sample.

**Research tool:**In order to achieve the goal of the current research, an analysis form was built in its preliminary form, Appendix (1), based on the findings of the theoretical framework.

**Validity of the tool:**Due to the nature of the sample models and their different characteristics, and in order to achieve the goal of the research, the researcher then 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. Modernity is based on secondary axes, from which (6) paragraphs are branched out. As for the second main axis, intellectual changes include secondary axes, the number of paragraphs (3) and the third main axis, the materials used include secondary axes, the number of paragraphs (6) has been taken. As in Appendix (3) within the specialization (Art Education - Plastic Arts) about the paragraphs of the search tool, and through their opinions, the following was done:It contains three main axes, the first major axis. The formal features included a secondary axis that included (7) paragraphs, the second main

axis, intellectual changes included (3) paragraphs, and the third main axis, means and tools included (9) paragraphs as in Appendix No. (2)

**Tool stability:** a Satan researcher to do the selection of arbitrators samples numbered (5) work in order to identify the work mechanism of analysis form, and conducted an interview with \* (arbitrators) gave the first two arbitrator ratio for the stability of the tool in the first interview amounted to (79%) The percentage in the interview was the second arbitrator (85%), and this percentage gives a good indication to ensure confidence in the stability of the correction according to the components of the plate analysis form.

**Statistical means:** *Cooper's Equation: To calculate the validity of the instrument.*

Agreement percentage = (Number of times agreed / {Number of times agreed + Number of times disagreed}) x 100

**Research Method:** It adopted the descriptive analytical method as a method for analyzing the research sample.

Form No. (1)

Student's name: Abbas Jawad

Title of work: Struggle

Completion year: 2016-2017



The student presented his work in the field of (Abstract Expressionism). In which, he maintains a style that combines the automatic spontaneity as practiced by the Expressionists and the expressive forms that are inseparable from the visual world, despite their mysterious nature, and the ambiguity of the formative range associated with them, he used contrasted-lines and overlapping colors and did not neglect the human presence. Even from some parts of the body, such as the eye, mouth, nose, and other signs.

We are looking at a painting that has the ability to break the general shape in favor of the details and their sign system, as the expression appears more profound in the presentation. Here the dynamic action or the production of expressive meaning can be found in the following areas: the open eyes, the chest, the movement, and the mouth, which in its entirety refer to deep internal human facts that have been affected, such as the concept of unconscious movement and the details of the self. . Then try to overlap the bodies between the appointment (and the person) and the surrounding abstraction. This

method does not determine the meaning through the details but through the centers that act as expressive hegemony. Without the presence of some of these diagnoses, the whole work would be forms or abstracts that have no specific meaning... The concepts presented in dealing with the human being here is not devoid of some ambiguity in seeing reality, in not being inherent or analogous, but rather it works in all of the cases by means of movement, line and color. The student carried out his work using linear and chromatic intensification, showing a network of complex, spontaneous shapes formed by chance and method of performance. The work represents the window that called for the liberation of painting from artistic foundations and the beginning of the abandonment of familiar tools and techniques. The style of work falls within the trend of Abstract Expressionism that combines the abstract form and the value of emotional expression which calls for complete liberation from all aesthetic traditions and social values with a preference for spontaneity and personal freedom of expression. It relies on technical changes and the artist's interior to spread his concepts through shapes that oscillate between expression and abstraction. The student's style was characterized by a free flow of color that relied on spontaneity by using the brush to create the shape that is achieved by the movement of the student's color distribution spontaneously, and the merging of colors by chance and the artist's emotions. Depending on the subconscious. Then the shapes transform into the non-form, and return to the form with the help of the imagination of the recipient. It is an improvisational style that the artist performs without prior planning. Using color, unique movement and daring, he unleashes his passion by freely appearing on the work surface. And its forms appear in a sequence and unexpected in the possibility of work. It makes the eye of the beholder move in all directions using his technique, which he prepares as a means of communicating his psychological expressions.

Form number (2)

Student name: Shams Arkan

Title of work: On peace and goodwill in the world.

Completion year: 2017-2018



The work consists of models of equal size represented in a personal picture repeated with a number of four pictures, equal in terms of area or size and number for each of the vertical and horizontal rows, and they were all colored in different colors, and other than that, the warm colors took their share such as the auxiliary, the yellowish green and the turquoise from the background of each other. In the implementation of the artistic work (painting), he relied on a group of different mechanisms and materials with a set of colors employed to match the general idea, which was represented in a pictorial surface of a singular person who formed a well-known foreign character in the representation employed to serve the main idea of the creator which is (Goodwill Ambassador) And represented by (Angelina Jolie) intentionally chosen to form an icon that transmits its expressive and symbolic connotation of peace in the world, according to a complex form formation according to two techniques used in the implementation of the work, which is the combination of the technique of laser printing with the employment of another surface, which is cloth instead of paper. (Aging or collage) represented in two photographs in which the star appears, in its role sitting between recurring factors in the world according to two different scenes that appear between the star and the characters, and a picture of Angelina Jolie, which is repeated four times and executed in several contiguous and contrasting colors. And its color degree and the followings of apparent tools and mechanisms form the final external body of the work of art, which is to follow the style of Pop Art (Andy Warhol) in choosing a well-known cinematic character and relaying her from her apparent reality as an actress to Da He went through the work to acquire a connotation of another meaning, which is (Goodwill Ambassador), through an unfamiliar mental formulation outside of the known or traditional to embody according to combinations formed with fabricated photographs and in harmony with those color opposites that were produced through the personal image of the star, and with different colors in its contiguities. And its color grades (blue-red-green-pink) to signify the expressive idea of the basic peace of the artistic achievement followed in the formulation of the final work, which has become the pictorial surface of the artwork rich in energy and vitality full of movement. The image takes the characteristic of animated ads. Likewise, it is executed with a coating that simulates the abstract expressive style by

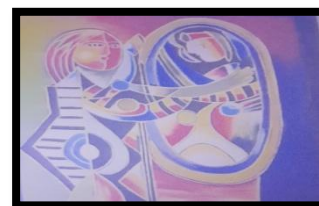
multiple directions and color values to make the copies more different in terms of color, and the shape is fixed.

Form number (3)

Student's name: Zainab Basem

Work address: two women

Completion year: 2015-2016



The work represents a figure of two women, executed with an expressive sense mixed with an apparent cubic experiment through the disintegration of the human figure into a series of floating geometric parts and partial signals, as well as the receding formal flatness that appears in the forms of triangles, rectangles, circles and hierarchical bodies, with an emphasis on the angle represented by the intersections of its feeble lines. Sometimes and violent at other times.

The construction of the semi-geometric shape executed on the surface that appears in parts of it has been omitted and overlapped so that the working floor calls for immediate brush strokes, and this is a kind of activation of the personal sense of spontaneity. The juxtaposition and the chromatic overlap, red, blue and yellow, as well as the linear superposition carried out freely in the movement of its directions throughout the formation areas, contributed to creating a spatial overlap in terms of masses and contact with what is generated. The state of feeling spontaneous and coincidence the human figure (woman) is the source of human fertility, through the icon of the woman with her successive dominance in the form of the two women, which infer the nature of the curves of the female body that the appearance of the female body changed in its achievement between the two women through the manipulation of the technique achieved, comparing the two head icons with their contrasting scene from. During the expressive transformation between them, and their unification with amazement and anticipation on the black color space represented by the space of the painting, while the figure of the woman in the north of the sample appears as a scar of youth through the softness of the line that showed the softness of the texture in her body and by the hair falling over the head, which was achieved by displacing the artist to the realistic proportions in showing. The icon shape is a service for the idea of the sample based on the contrasting sequence that is strengthened through the woman's body on the right side of the painting, which



seemed to be somewhat hidden by the techniques of broken lines and intertwined randomly, intent to catch up with the effect of time that was dealt with by modern techniques to show the strength of expression in its sharp black color . Which was formed by the simple space that came to the wrap, through which the shape of the mouth was created with small moving opposing lines, and the shape of the two contrasting eyes in the presence of one of them with their openness and the absence of the other by their closure, as a confirmation of the continuity of the two women by the inferential matching of the direction of the two women in the sample in the presence of the woman in the north and singing her on the right.

Form number (4)

Student name: Ahmed Salah

Business Title: Advertising Poster, Fast

Food Hamburger Promotion

Completion year: 2017-2018



The general composition of the artistic achievement is represented by a general surface in which a group of harmonious and disparate formal vocabulary is composed in its contiguity and color surfaces to show its final goal, especially the structure of the artwork, which is a promotional poster for fast food (Hamburger) according to a modernist style and research Pop art appears in its abstract elements from its apparent realistic character to form in a new world out of the ordinary that attracts the attention of the recipient, which was represented by (the chef, sandwich, hamburger ...) ...that the transformation of the composition into an advertising design has undermined the structures, standards and foundations upon which the color composition is based, so the occurrence of repetition in terms of design that activates the tendency of consumption, so there is no difference between the valuables and the vulgar, and by the act of reproducing the shape mechanically, to celebrate communication as it is purely an advertising piece Popularity is treated negatively in terms of moving away from the components of the artwork (painting), and this leads to a series of dichotomies and fractures that are related to artistic reproduction, after which it is a consumer good. The formation movement

announced in the form of visual iterations then turns into non-sexual design advertising signals in which the patterns of consumer society culture intertwine, being an objective equivalent of the effect. Focusing on the accomplishment of the work on mixing two styles at the same time, which is the mass art method used by the American arts in the media side to promote the commodity on the one hand and to carry out the work on a prepared canvas surface, indicating the (flex) paper for printing for laser or screen printing, etc ....and on the other hand, following a mechanism and a tool for displaying, and a traditional method such as the technique of showing the external body of the subject of the work, especially represented by the coloring of the formal vocabulary and centered as elements or vocabulary of the work, which is to re-draw or color them again through implementation through the usual colors with the coloring of its background surfaces in multiple colors And different in value and color intensity (red, yellow, blue, etc.) with the overlap of the group in the letters overlapping and prominent above those vocabulary ....And implemented through the printing machine (state or stamp), which led to the enjoyment of the surface of the artwork (painting) with the vitality and energy charged with movement at other times, and at other times the embodiment of the idea of promoting the quality of the product through the style of (Andy and Erhol) in choosing a single From reality and stripping it of its previous meaning (the chef) and moving it inside the work to acquire another meaning, according to an unfamiliar formation or composition resulting from the process of analysis and synthesis of the imagination, resulting in a new, unfamiliar mental image and the idea emerges (promoting the quality or advantage of fast food represented by the hamburger sandwich Prevalent and dominant today) ...through the process of repeating the singular and coloring it in several bright colors that attracts the eyes and achieves a movement around the periphery of the work without being established in a specific or central focus of the work and here lies the shock, for the recipient and generates astonishment by standing in front of the work and interacting with it.

Form No. (5)

Student's name: Taiba Zaki

Work title: composition

Completion year: 2016-2017



....work visually consists of a geometric shape surmounted by a set of rectangles in a horizontal position and built forms on the base of gray strikethrough blue color Alaukr and red and white alternately ....the work refers technically and formally to the idea of (the event). As for the real or social content, it does not exist or at least does not appear in front of the movement of forms. The artist's work indicates that it is the free facts and the law of chance that create the unknown or familiar shapes, and it is the most important expression of the social facts. The concept of technology based on chance sees that the resulting work is the one that indicates an ideology lived by artists in a particular era - postmodern. But it varies in professionalism and method of performance. This action or what we can call action stands on secondary concepts in the field of drawing, because drawing in its historical concept is based on intentional action and an act of a human nature, but in this work he made the principle of chance a focus to the production of the form. (What is behind me), that is, the undesired and specific form in which the signs related to the objective world are absent, and then they are concerned with the emotional formal or action-based depiction (kinetic drawing) that depends on the chance and the accidental event. The artist tried to put the recipient in a state of bewilderment and confusion, break the horizon of his expectations, move him between diagnosis and abstraction, then dismantle the work and multiply its interpretations and readings that exclude the idea of the product and the references of its forms and suffice with the readings of the recipient.

## Results

1 -Some students drew their references from the reality of the environment in which they live, the use of its requirements, or from the problems that have emerged in postmodern society, and the events that occurred in it that may be political or economic that led to the promotion of ideas of apathy, anxiety, fear and instability.

2 -The references may be derived from the reality of their societies and remained residual in memory, or as a result of religious or professional references, or the use of certain rituals or linked to childhood stories, and the works attempt to convey facts with a realistic identity, through places and times.

3 -It was found through the analysis of intentional business samples and analytical study that the intellectual transformation of postmodern arts affected the students' work, as the use of collage technology appeared at a rate of 60% as in samples (2), (3) and.(4)

4 -The students began to keep up with the developments that took place, where they began to use the knife, where it appeared at a rate of 40%, as in sample No. (1) and.(5)

5 -Postmodernism adopted the idea that knowledge has become a commodity, and the media played an influential role in that.

6 -In postmodernism the artistic work became linked to the act of performance, in other words, the result is no longer the task but the practice.

7 -Students began to express their ideas using different materials, and most of these ideas consisted of re-exploring the possibilities in (the posters). In the painting, the eye-catching texture represented something that the artist actually created.

## **Conclusions**

Based on the researcher's findings, we find a set of conclusions, represented by the following:

1 -References of all kinds formed an important role in shaping the concept of postmodernism.

2 -Postmodern arts depended on the culture, concepts and ideas of the postmodern era, which was concerned with contradictions and intellectual changes which is a system that is enriched with a game of changes, contradictions, and the absence of the authority of the center, nihilism and deconstruction.

3 -Postmodern arts have employed technological and industrial developments, technology, informatics, advertisements, media and fashion in the completion of works involved in the formulation of these art forms, and this is what the student did by introducing the materials available in his environment (ready and not ready) and employing them as material data related to the reality of Iraqi society. Trends, in addition to the introduction of new elements and influences that do not belong to the formation area, contributed to the inability to naturalize artistic works within one area.

4 -The students used the technological developments in implementing the idea of work and using the available photographs of some artistic and political figures and the forms of

food and medicinal products with a consumer propaganda motive ... and others, to achieve an identity that adopts the techniques of folk art.

5 -Students' detailing of the components of the artwork through the use of different colors through contiguous or harmonious colors in an attempt to attract the attention of the recipient and increase the power of artistic expression.

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