

## PalArch's Journal of Archaeology of Egypt / Egyptology

### AESTHETICS AND DIVERSITY OF MATERIAL TECHNIQUES IN ROBERT HUDSON'S ASSEMBLE SCULPTURES

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**Munther Fadhel Hasan. Aesthetics And Diversity of Material Techniques in Robert Hudson's Assemble Sculptures--Palarch's Journal of Archaeology of Egypt/Egyptology 18(2), 1090-1106. ISSN 1567-214x**

**Keywords: Aesthetics; Diversity; Sculptures**

#### **ABSTRACT**

The problem of this research is summarized in the following question:

What are the aesthetics Material Variety and its techniques in a carvings Robert Hudson Synthesis?

The study was summarized in four chapters:

\* Chapter one: the general framework and includes, the research problem and the need for it, including research objectives, research limits, and identification of interests.

\* Chapter Two: Theoretical framework and previous studies.

This chapter consists of three sections:

- The first topic: The aesthetics of the material, its diversity and techniques.
- The second topic: contemporary American assemblage sculpture.

\* Chapter Three: It includes the research community, and the research sample that was chosen in an intentional manner from the original community, and a total of 3 models representing the American assemblage sculpture, which belong to the sculptor Robert Hudson.

The method adopted by the researcher is the descriptive analytical method

\* Chapter Four: It includes research results, conclusions and recommendations.

## CHAPTER ONE

### *Research Problem Its Importance and Need:*

**Research goal:** to get to know the aesthetics of the diversity of the material and its techniques in Robert Hudson's sculptures Synthesis.

### *Research Limits:*

- **Objectivity:** study the aesthetics of the diversity of the material in Robert Hudson sculptures<sup>1</sup> Synthesis.
- **spatial:** United States of America.
- **temporal:** 1970-2020.

## DEFINE TERMS

### *Material:*

**Gibran Masoud defined it in the language** It is the raw material before it is manufactured or refined and collected as raw materials.<sup>2)</sup>

**And the Jesuit knew her** Gatherings, unless the hand of craftsmen takes them, such as diamonds that have not been polished, and stones that have not been carved.”<sup>3)</sup>

Ahmed Abdel-Gawad defined it, “It is about special compounds, as the materials differ in their composition according to the composition of the atoms. These atoms are linked to each other in each substance with strong or weak bonds, and according to this change, the shape of this substance is formed.”<sup>4)</sup> Ahmed Abdel-Gawad also defined it as “the material element in the artistic work that must be present in some arts as a prerequisite for its emergence into

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<sup>1</sup>Burt Hudson (born 1938) is an American artist. He was born in Salt Lake City, Utah and raised in Richland, Washington. He received a Bachelor of Fine Arts in 1961 and a Master of Fine Arts degree. In 1963, both from San Francisco Art Institute. Hudson is known for his funk gatherings, in the late 1950s and 1960s. He has also produced non-objective paintings, ceramics and large steel and bronze statues ([https://ar.vikipedla.com/wiki/Robert\\_H.\\_Hudson](https://ar.vikipedla.com/wiki/Robert_H._Hudson)).

(2) Gibran Masoud - A Contemporary and Linguistic Dictionary, Part 1, Dar Al-Million for Knowledge, Al-Uloom Press, Lebanon, Beirut: 1981, p. 607.

(3) The Jesuit, Father Louis Maalouf: Al-Munajjid in Language, Literature and Science, Catholic Press, Beirut, 1960, p. 199.

(4) Ahmed Abdul-Jawad Muhammad - Materials Technology, Salman Al-Khattat, Ministry of Higher Education and Scientific Research, University of Baghdad - College of Fine Arts, 1988, p. 4.

reality: architecture, sculpture, ceramics and painting. Clay, cloth, canvas, cork, and many other materials.”<sup>5)</sup>.

And Jean Bertmeili defined it as “the one that directs the artist’s imagination and leads him towards creativity. It is not only a direct reaction to the wood, but also gives the artist an idea to become later a source for the artist’s inspiration.”<sup>6)</sup>.

### *The Two Studies Defined It Procedurally*

It is all materials and material things (sensibles), whether manufactured or not, that the contemporary artist was able to use in the production of his artworks in assemblage sculpture.

### *Procedural Assembly Sculpture:*

These include the sculptural works in which the artist combines the separate and ready parts that he finds as they are without modification or some modifications to produce sculptural works of multiple materials and materials formed according to his own style using techniques he deems appropriate in the completion of these sculptures.

## CHAPTER TWO

### *The First Topic: The Aesthetics of The Material, Its Diversity and Techniques:*

that A work of art understood as a raw material being organized as something that can It has a meaning. There is no work of art that does not have a material from which it is made, and that is only because it is exciting a Physics. for cases Psychological and it must include a practical, useful or influential meaning in the civilization of society and its aspects.

Every art has its own substance, which is either a word, a sound, a movement, or a stone.<sup>7)</sup> This material is light Its existence is a work of art by force, not by action, as it does not become a work. technically. Only after the human hand intervened and made it work. technically. The art in which the artist senses the resistance of matter is more than he senses it in any other art It is architecture<sup>8)</sup>, And the material from which the artwork is made is not just something that it is made of Work or that, but it has come to be seen as an end in itself, and has special sensory qualities That would help in the formation of the aesthetic subject, or the creative effort of the artist as a production, has a form A human

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<sup>(5)</sup> See Ahmed Abdel-Gawad, a previous source, pg 4.

<sup>(6)</sup> Jan Bertamili, *Research in Aesthetics*, translated by Anwar Abdel Aziz, Dar Al-Nahda, Egypt, Cairo: 1970, p. 187.

<sup>(7)</sup> Qarni, Ezzat: *The Origins of Art*, The Egyptian General Book Authority, Cairo, Egypt, 2016, p. 416.

<sup>(8)</sup> Abu Rayan, Muhammad Ali: *The Philosophy of Beauty and the Rise of Fine Arts*, 5th Edition, Arab Universities House, Alexandria, 1977, p. 27.

experience occurs, it is an attempt to shape the raw material to become the true essence. For creative work, as the material in itself has an aesthetic value.<sup>9)</sup>

Aristotle says, "Matter and form are two things that are not only inseparable, but that they depend on each other." The other, the relationship between them is like the relationship between the soul and the body. It will not become an image unless there is material in some form"<sup>(10)</sup>, has Aristotle defined the material by saying: It denotes on the mental data that thought works to achieve and mature, for every subject has a substance and everything A thing is composed of it that is raw, if it is sensual and moral.<sup>11)</sup>

Matter imposes its existence before it is physically dealt with and chemically in aesthetic formulas especially, all A substance with structural properties (physical and chemical) that has laws of rotation and deal with it, and on this matter has an intrinsic strength that stems from its internal properties, and when the artist seeks to capturing the idea and formulating it from a mental image to a form. with a substance, which is what defines Jerome by saying: Because of matter is not static, but rather it is vibrant and alive. It works on the course of creative activity according to the theory of activity. There is a great deal of activity, etc. meet cunning to receive the sensory attraction of the material and be guided by its suggestions.<sup>12)</sup>

What is the first material that a sculptor uses in his work is beautiful because it already has a certain image and can't for the same reason, these materials can be formed in any form during the artistic process, so they reject this form and accept that. In other words, the raw materials enjoy special formal tendencies ... and so on. Do not play the original image plays its role as a lofty principle that aims to form a solid mass. Rather, it is necessary that the material be considered an element with a special image that imposes itself on the image of the artwork.<sup>13)</sup> That matter (embodiment) dominates the spirit (or content)., And he knows her (Okasha 1990/284) on It is: the medium that the artist uses in his expression, whether it is oil or watercolors, clay, mixed clay, ink, wood, marble, chalk, reinforced cement, plastic, or fabric... etc<sup>(14)</sup>.

Technical applications have become new knowledge doors for obtaining purely intellectual knowledge (for example, the concept of technology is linked to the

<sup>(9)</sup> Rashid, Ghiath Al-Din Muhammad: The use of materials in postmodern arts, research published in the Journal of Babylon University, College of Fine Arts, p.126

<sup>(10)</sup> Sheikh of the Land, Tayseer: Facts and Ideas, Arab Writers Union Publications, Damascus, 1997, p. 80.

<sup>(11)</sup> Saliba, Jamil: The Philosophical Dictionary, Volume 2, Dar Al-Kitab Al-Banani, Beirut, Lebanon, 1982, p. 307.

<sup>(12)</sup> Stollitz, Jerome: Art Criticism, Aesthetic and Philosophical Study, Translated by: Fouad Zakaria, 2nd Edition, Egyptian General Book Organization, 1986, p. 328.

<sup>(13)</sup> Scott, Robert Gillam: The Foundations of Design, translated by: Mahmoud Youssef and Abdel-Baqi Muhammad, Egypt's Renaissance House, Cairo, 1968, p. 161.

<sup>(14)</sup> Al-Dulaimi, Marwa Jabbar: Foundations of Interior Design and Decoration, 1st Edition, Dar Al-Akadem Publishing and Distribution Company, 2016, p.149.

concept of theory, as it is the one that defines and explains the causal relationship so that it is a set of theoretical and then applied works that result in actions, actions and subsequent results in it).

***Accordingly, There Are Three Different Concepts Related to The Term Technology, Which Are-***

- 1- Technical, strictly speaking: industrial.
- 2- Human technologies (ethics, economics, politics)
- 3- Fine arts techniques related to literature, and of course all techniques can be collective and gradual.

Ramon Llull may be considered the first to consider that thought can be used as a technique (but what constitutes a truly genius anticipation is that Ramon Lol uses it in order to think that it is possible to have mechanically all the relations of concepts corresponding to basic religious truths. The first person considers thought a technique, and therefore the guidance of the unbelievers can be based on a total intellectual technique.

Thus, the concept of intellectual techniques has emerged in modern times, along with applied scientific techniques, so that each theoretical discipline has specific intellectual techniques that can be referenced in the process of understanding the principles of those disciplines.

Technology is not only inventions and machines that are among the features of the modern world, such as computers, satellites, etc., but it is also a technical spirit, i.e. it is a technical attitude towards this world (and the technical attitude is an instrumental, arithmetic, utilitarian, categorical and judgmental stance, not a stance of contemplation, fascination, aspiration, waiting and listening).

The practical applications of the various techniques express an honest expression of the level of thought and its maturity and an expression of tangible progress and an advanced scientific reality of the world that technology has become controlled in all its minute details and the contemporary man has dealt with it easily and easily that allows him to achieve control that helps him achieve his purposes in creating a balanced environment suitable for living in Technology has different purposes that can be used by humans and according to the purpose of this use, whether for construction or demolition.

Based on what was mentioned, we also cannot separate the form from the material, as the material is what prompts the adoption of a specific means of execution without any other means. The aesthetic that this substance can give if it is treated with a certain means and not others, as (a substance necessarily creates certain means for its treatment, and the choice between them, i.e. between these means, remains free, but it completely excludes other means). The material chosen to show the shape is what prompts the selection of the appropriate technique to treat it according to what the shape requires of certain aesthetic values provided by this material. The technique that in artistic work means manual skill in execution is equivalent to the artist's intellectual perception before he embarks on the implementation process.

(And what limits the scope of the experience are those ills that interfere with our awareness of the relationships that exist between action and emotion or work and suffering. I mean from the side of the transmissible force).

Technology, in its comprehensive sense, is a means of dealing with real, sensory objects that embody ideas, meaning it is a means of transferring ideas from their theoretical state to a state of practical application in a tangible sensory reality. (Then, the idea here is not without matter, but rather is in its physical body, realized immediately through action. As for matter and the idea in and of itself, they are not inanimate objects, but rather they are the process of any action).

The stages of forming the form (the image), i.e. showing this form into existence, requires three foundations, the first of which is the existence of the idea, which requires creativity responsible for its existence. For these ideas and finally the technical skill or performance necessary for processing raw materials, it is the stage responsible for embodying ideas in a practical and applied manner through physical media (if we take into account that the artistic image is always a combination of any idea - material– In doing so, we can trace the development of these moments (the individual aspects):

***The Appearance of The Image as A Form and Structure of Consciousness.***

***The Appearance of The Physical Form.***

Just as showing the form requires thought and matter, it also requires the skilled manual performance responsible for putting the idea and matter into practice through the embodiment of the form for the artwork, meaning that (artists are not above all big minds or huge hearts drowning in their thoughts and shaken by their emotions, but above all they are creatures provided hands).

And the artwork does not exist on its own unless the artist begins to form it, that is, to show it into existence by giving it the required form that expresses an idea. If it exists unless someone shaped it, then wood, stone, or metal that turns into a statue, dye, colors and cloth that unite to form the drawing, and many of the construction materials that enter into the arrangement of the simplest buildings must be treated, touched, and directed to compose the forms of artwork).

And the artist, by treating these raw materials to show, becomes the owner of a skilled craft in shaping it, as he is able to know its aesthetic properties in treating its different surfaces, but he differs from the skilled craftsman who focuses on acquiring these skills by making them part of his technical expertise necessary to show his artwork.

(The choice of technical means in carrying out the required work is the task of the artist himself).

The use of technical skill at certain times and parts in the structure of the artwork depends to a large extent on the artist's intention behind this use, and this use is what is known as "technique" in the method of using technology that follows the artist's intention of his artwork.

### *The Research Second Contemporary American Collective Sculpture.*

The art of assembly depends on a basic idea, which is partial or total dependence on manufactured elements, materials that were not intended to become an artistic material, based on the concept of research, experimentation and renewal in artistic work. Assemble sculpture has been described as an art that expresses a philosophy Consumption in daily life transforms the environment with all its data to become a work of art in and of itself.

Watching the plastic art movement since the end of the sixties of the last century, He had an effective impact in the emergence of new concepts about the issue of Alvin and his role in changing the aesthetic values inherited in the movement of plastic art through the use of technical and industrial methods that made art a creative activity subject to artistic techniques.

Assemble sculpture, as a technique, approaches the plastic technical principle Modeling In terms of the principle of assembling things to build and show the mass of sculpture, as the technique of addition is what creates the mass in space, and it is a postmodern art (which means mixing media and materials, or it is post-synthesis art or throwing discordant things together) <sup>(15)</sup>.

This type of art has technical links with Dada art on the one hand, and environmental art on the other hand, in terms of the type of formation and the overlapping techniques of displaying these arts with each other, meaning that it is an art that is directed towards the environment and the event.

And the permanent research of the artists of the twentieth century had a great impact on the development and birth of a new taste based on what It is offered by industries from new raw materials and materials to abandoning traditional materials in industry his creations Artistic influences, such as Dadaism and Surrealism, which were dominated by several influences, depend on the boldness of the subtraction. No Notice that most of the artistic trends did not last for a long time, most of them lasted a decade or a little more, unlike assemblage sculpture, which continues to the present time, as well as most of its practitioners are sculptors and painters

Both especially after World War II. "When collage fell into the hands of the post-war generation, it developed into (collection), a way to create artwork from pre-existing elements"<sup>16</sup>.

(The origin of this art dates back to the fifties when it was invented by Duvier Dobuffel A series of works in which the wings of butterflies were used, which he called a compilation. <sup>(17)</sup>.

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<sup>(15)</sup> Mohamed Attia, Mohsen, Criticism of Art from Classical to Postmodern Era, Knowledge facility, Alexandria, Egypt, 2001, p. 223.

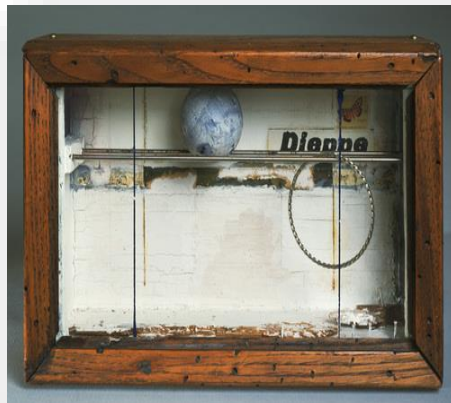
<sup>(16)</sup>Smith, Edward Lucy: Postmodernism, Artistic Movements since 1945, tr: Fakhri Khalil, review: Jabra Ibrahim Jabra, Arab Institute for Studies and Publishing, Beirut, 1995, p. 104.

<sup>(17)</sup> Hassan, Ahmed Karima, Trends of Contemporary American Sculpture, p. 113.

By the first is collage art with Roschenberggh), and (Jasper Johns), and (Jyam Dan) (1935) in the fifties of the twentieth century, and (Robert Rauschenberg) is the most famous American artist who worked with Technique (interference of means), which started to move towards (otherwise drawing). Minei) It is an IP format caller to The sucking surface is mixed spore with Things variety m bounce Sometimes on the roof, it was gh-yBy doing so, it distracts the viewer's mind and makes it more that opener wup Oh himself and his environment , And So he could (Rauschenberg) doubt to match within two worlds (drawing and hat) look gh quantitative aggregation in a (pI rane) famous. appearance (1).

Then new experiments appeared in the sixties and sixties Il Janat confirms the continuity of this trend and the multiplicity of its representatives, so it was the American workers (Joseph Corento Cornel) model brag. The development of artistic work after the fifties, where his works, composed of the things brain damage rich with its connotations and varied in its content and yells as in the figure (2).

The sculptors used contemporary ready-made objects that express the civil life in which they live in sculptural formations with various techniques and according to the nature of the shape of the ready-made object and the position it takes within the final assembly.



**Figure (1): Shape (2)**

Implemented by the technique of assembling ready-made objects. The assembled works take the ready-made thing out of its utilitarian context for which it was found and enter it within the final total context of assembling the sculptural work with a specific display technique. Thus, the technical synthesis principle in art approaches with the constructivist philosophical concept that does not look at the meaning of the parts while they are separate, but looking at their meanings, which are combined according to the relationships of a particular system.



Some of the assembled sculptural works are characterized by their inability to withstand and survive, as they may be collected from ephemeral consumables that are quickly perishable, so the sculpture is accordingly not capable of preservation and sale and does not enter into the contexts of supply and demand in the art trade, as it is often found as a transient artistic event, the embodiment of an idea.

As for Jasper Johns, he casts a toothbrush in sculptural metal on a square base of the same metal, which he called the critic's smiles.<sup>(18)</sup>

Thus, and through the overlapping of different visual techniques (art is nothing but a way of life, and the way of life of man is two processes of reflection and creation that are inseparable from each other because man is not isolated, and when he has the opportunity to open up and set out, he turns into a small world that carries within it the culture of the human race before it, as well as its present. It is represented in the presence of his time in his entity and art is not just a sum of the elements, but both the environment and the era contribute a key role in the birth of a work of art, but they are not included in the elements of this outcome.<sup>(19)</sup>

and emerged in the art of all Elite sculptors on their head the sculpture Lossy Nevelsent I used pieces of wood in a its business Technical in structural composition as in Figure (3).

and in M 1950 I started development her style in the United States American and became from sculptor FIG famous people in America, was baptized T perhaps y Assemble pieces of wood in Boxes wooden Like shapes rectangle made up Jobs T Staircase Within the Cubist direction and was touched. Also, by (Matisse, Picasso), where he was adopted Picasso in his style on compilation shapes in composition at structural self a stamp abstract. And not limited Business the sculptor on his mom the Wood just but rather adopted in accomplished get distracted Artistic works on a variety of materials, and the sculptor went in general her about expression about real life)<sup>(20)</sup>.

As for sculptor johnny Mayru lost that his assembled sculpte to express real life Lost His products were for art Made of wood and iron and wires as well as its forms human barebones that add in products artistic note. In his family business, he managed to take over meet between ores variety Thus, constituting an artistic achievement of an expressive nature, and as it is clear <sup>(21)</sup> in a doubt to (4)

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<sup>(18)</sup> See, Lucy Smith, Edward, Art Movements after World War II, p. 109.

<sup>(19)</sup> Garaudy, Roger, Realism without Banks, translated by Halim Toson, presented by Aragon, revised by Fouad Haddad, Dar Al-Kitab Al-Arabi for Printing and Publishing, Cairo, 1968, p. 19.

<sup>(20)</sup> Louise Nevelson: Recycled assembly sculptures, 1972, p.1.

<sup>(21)</sup> Ibid: p 3 .



**Figure (3): Shape (4)**

As for the sculptor Worcester Man was one of the innovators in the field of assembly sculpture so Stay away from traditional topics Transformation to me shapes popular and met T popular with The audience, As for the n this is Mark de Sovero qmaylet shapes huge and heavy mn slabs cut no p Mine awareness yn or Asymmetrically arranged steel rods have been used in his works a for chairs, chains, hoops, columns a thousand sanctuary It was raw materials that did not come M edit it Except The sculptor has placed her in a balanced system in order to manipulate her outward appearance and gave his works sculptural over growth Aa'a Architecturally to the beholder<sup>(22)</sup>.

and see researcher that that aggregate sculpture Cares about To a large extent in the introduction of sculptural models other than familiar It relates to the level of experimentation the subject and attend The consumptive given of postmodern art in it, The aggregation property is related to what It is known as readiness to use Wattoo job The things Ready-made, used and vulgar in construction work Even and take it out A new aesthetic formula that achieves visual attraction and represents at the same time asloba. allegorically. active. for possibility Produce sculptural artwork WL From ready-made materials.

### CHAPTER THREE

#### *First, the research community*

Make up Community search Present from Business the sculptor Robert Hudson Synthesis, has managed researcher from confine framework Community search which It was completed get on her From World wide web wI swear a Workers the artist and reached (38) work. sculptural., which It was completed accomplished during years from (1970-2020), Done Selection this is Duration profusely production in a That stage temporal from life grammar.at

<sup>(22)</sup> Hassan, Ahmed Karima: Trends in Contemporary American Sculpture, unpublished PhD thesis, University of Baghdad/College of Fine Arts, 2007, p. 113.

### ***Second: The Research Sample***

The research sample, which numbered (3) sculptural work, was deliberately chosen from the research community, with the researcher taking into account the chronology of its completion, in a manner that serves the methodology and objective of the research.

### ***Third: Research Methodology***

The researcher relied Descriptive approach and style Analyzing qualitative content as a research method; That's because one of the most popular scientific curricula and the current search is entitled, its goal of (Aesthetics Material Variety and its techniques in a carvings Robert Hudson Synthesis).

### ***Fourth: The Search Tool***

In order to achieve the goal of the research, the researcher adopted on the indicators that resulted from the theoretical framework as an objective criterion that can be relied upon in analyzing the research sample.

### ***Fifth: Analyzing the Research Sample Forms***

In analyzing the sample samples, the researcher relied on the following steps:

- 1- General description
- 2- Business analysis according to sample models



### ***Model (1)***

Work name: Blue Dog

Material: different materials

Completion year: 1916

Dimensions: 27x 26 x24 inches

### ***Job Description:***

Stereoscopic sculptural work done from different materials The technique of assembly in various shapes and sizes in terms of its external appearance with a blue dog standing on its four legs and turning around, and the shape of an undefined woman, and therefore the great reduction that the sculptor worked with to find a link between the elements of the work through the internal and permeable space and the outer space that surrounds the sculptural work, which made his sculpture Suggests movement even though it is still and steadfast, The work is based on a circular base made of iron .

### ***Work Analysis***

The artist Hudson's style appeared in this sculptural work, as the sculptor worked on fragmentation shapes and make it Featured to show those For the values of formalism with a geometric orientation and the multiple color values of the body, the artist treated his work through multi-level geometric shapes and of different composition, as he alone formed the subject with lines of Versatile and intersectional geometric the angles the list and B flat T Multiple traCape for work where Make the receiver move visually with work Sculpting in all directions and then moving to all parts of the artwork, In the artist's attempt to emphasize the color of the body and the background, and in general, he did not neglect the shape, but rather focused on the upper part of the work surface. We note that the artist was distinguished by his engineering by making the knight more important by his use of artistic curves away from the illusion of the professional perspective on the vanishing point And taking the geometric shape through the grooves and sharp lines, the shapes appeared More Depth a or particlea The angles and flats that depicted the work with its harmonious movement in its forms and colors, when the artist transformed its realistic forms into a geometric abstraction in an attempt to express the essence of things, as it has a cubist character.

The importance of this work in terms of geometric transformation lies in the fact that human forms of nature, non-geometric employed by (Hudson) have transferred them to an intermediate state between randomness and geometrical through the definitions of the geometric form with straight or curved lines or various geometric angles as well as the manipulation of space and perspective surrounding the work The artistic, which he treated in a way that is clearly related to Cézanne's style of dividing the form into its geometric origins, and hence the importance of this form in the transformation of the geometric form in modern sculpture.

The sculptural achievement that invites to delve into the midst of discoveries and to identify the rhythm, overlap and communication of surfaces and lines, thus generating common and overlapping spaces with a strong and elaborate texture formulation, allowing the recipient the opportunity to probe the pictorial surface through its geometrical formations (triangle, square, rhombus, rectangles, cones and oblique lines). The sculptural work consists of irregular geometric shapes. In fact, it refers us to an intellectual scene associated with the

artist with his reduced images, which evoked within him a feeling of formation, the ideal and expressive image of the (absolute) ascent.



### ***Model (2)***

Work name: Face to Face

Material: stainless steel, cast iron, acrylic paint, clear epoxy paint, Material ready

Completion year: 1917

Dimensions: 32 x 18 x 8 survive

### ***Job Description:***

Stereoscopic sculptural work consisting of different materials, executed in an abstract geometric manner, representing the shape of the globe installed on a circular base, and at the top of the globe is installed deer horns, and at the bottom of the base on which the ball is installed, the face of a colored human person resembling a clown is sculpted, and at the bottom of the face there is a column of wood. It has an irregular circular opening. The work rested on a circular base of wood, which was made of the same material in which the artwork was executed.

### ***Work Analysis:***

This work is characterized by an attempt to embody the movement of time according to a semi-automatic formula in the form and overlapping spaces within the color contrasts of the background surfaces. K through the globe.

The sculptor liberated from traditional materials, as he used new methods and methods in using the remnants of industry to formulate artistic molds characterized by creativity and innovation, as the doctrine of (Hudson With his distinct awareness, suspiciousness and independent, liberal spirit, he used The

different materials are expertly crafted and technically processed before being introduced as a unifying and harmonious element with the other materials in the sculpture; That's why sometimes he gets the work done the Artistic From the Remnants of the industrial environment in sculptural works that express the nature of contemporary Western society, and this type of sculpture has been associated with satirical innovations as in the works of , As it is part of the artwork, he is the one who assembles the parts to put them in one form and a new body, The necessity of this transformation appeared with the multiplicity of types of sculptures, so it was necessary to search for adhesives, multifunctional, in order to fix the fragments of materials with heterogeneous properties, and also for the treatment of surfaces. The artist (Hudson) deliberately reached to abstraction by relying on geometric shapes that are linked to the structural reality, and because he remained faithful to his first structural principles, and from that he took the formula of work, using irregular geometric shapes in a complex and geometric form, as it is a functional art in the field of manufacturing and the machine makes the shape (thought) It is geometric blocks to bring it closer to the functional concept of art for this transformation.



***Model (3)***

Work name: Ride with Picasso  
Material: different materials of metal  
Completion year: 2018  
Dimensions: 28 × 22 × 18 survive

***Job Description:***

Stereoscopic sculptural work made of different materials executed in an abstract manner. The sculptural form in terms of its external appearance represents a

horse in a state of rest and its princes are beautiful standing on the back of the horse carrying in her hand a large piece of iron and in her back there is like a bird's robe because of the unclear air and the work in a great reduction that The sculptor worked with it to find a connection between the elements of the work through the inner and outer space that surrounds the work, which made his sculpture suggest movement, even though it is static and steadfast, as the work is based on a circular base made of iron.

***Work analysis:***

The synthesis artist appears in the sculpture through the use of The things ready made from during tertiary composition Dimensions via The use of compound elements depends on achievement on natural elements or manufacturer A technique based on assembly Materials existing and things as in works (Hudson) who was distinguished by the use of scrap and surfaces damaged And Bear scraps crushed Sculptures of chips aluminum the ogres and use Plastic wad.

that the materials and materials It played an influential role in the art of assembly through the diversity of its use and the artist's method of employment, and what It assumes a morphological shift from during Benefit and investment data Scientific and technological progress and innovations industry and employs it in art Synthesis, where postmodernism and the art of assembly adopted a taste and monetary displacement Constructivism reflects the nature of the controversy of the structure of the composition and the debate of life in the society Western post-industrialization and openness of the pattern Intellectual and as a parent Assumptions and qualities related Receiving level and degree response Psychological and functional and tasteful. Collective art combines more than one artistic field, as it works to dissolve borders and races And the barriers between methods and races Artistic and works on the overlap of the art of drawing with sculpture and design, and the employment of space as an element This is what the sculptor (Hudson) did for Create for excitement Surprising the recipient and stimulating the mind towards imagination and entering into the integration of visual with visualizer, as it is considered Postmodern artists , Ann job art find state of interaction between receiver and artwork where it becomes receiver part from the verb creative It affects and is affected by it, as the relationship between postmodern arts and science increases and discoveries technology has become Knowledge commodity with grain the society and domination the scientist mass therefore sought the artist (Hudson) To combine visual and kinetic aids illusory And others in the construction of assembly work .

**CHAPTER FOUR**

***First: Research results:***

1- The generation of geometric shapes based on color contrasts that are not bounded by lines, so we see them with a blurry vision and flickering and fragmented colors with the use of levels of lines and points in an overlapping

and overlapping manner to find a perspective representation of the figurative surface by the artist.

2- The artist employs his engineering elements to find balanced and integrated constructions at the minimum level of the chromatic surfaces and the interconnected lines of the parts of the artwork, which was characterized by his use of geometrical volumetric specifications, his attempt to assimilate sculptural.

3- The artist used all possible geometric shapes (rectangle, square, longitudinal area, areae cross) fora protrudec Geometric shapes and showing the rhythmic harmony of the pictorial prismatic colors within the sculptural work space, taking into account the construction.

4- The artist created geometric shapes according to a mosaic technique to express the geometric harmony of the shapes and his own vision, establishing a space to show simplified artistic formations of complex shapes to reach a lost emotion and move from one state to another within primitiveness, then surrealism and geometric abstraction.

5- The artist created new complex relationships and angles that were used through moving geometric shapes to form strange shapes to create a kind of renewed composition.

### ***Second: Conclusions***

1- The sculptor excelled in his perceived contact with several formal systems in the formulation of the sculptural form, his inspiration for the formal and contemporary systems, in creating a new model of artistic associations for the formative elements, and his varied use of materials, which came from his own vision.

2- Abstraction and reduction in most of his works has an active presence due in its causes to his clear influence on what is contemporary in formation, the wisdom of which is nature and environmental conditions that are reflected in the achievement in that.

### ***Third: Recommendations: -***

Based on the foregoing methodological framework<sup>1</sup> and look<sup>1</sup> and procedural in order to reach the results and conclusions of the research, the research resulted in the following recommendations: -

1. It is suggested that the researcher introduce the geometrical figure as a study vocabulary in the education curricula.
2. The geometric subject of the figure is part of the art elements installed in the unit curricula.



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