

THE CONCEPT OF MERGING AND ITS REPRESENTATIONS IN THE VISUAL FORMATION OF CONCEPTUAL ART

ALAA MAHDI KADHIM ALGHAZALI

Assistance Professor Doctor Amal Hassen Ebrahim Al-Gzaly

University Of Babylon – College Of Fine Arts

**ALAA MAHDI KADHIM ALGHAZALI , The Concept Of Merging And Its
Representations In The Visual Formation Of Conceptual Art, Palarch's Journal Of
Archaeology Of Egypt/Egyptology 18(7). ISSN 1567-214x**

Abstract:

The researcher studied the aspects of the concept of integration and its representations in the visual formation of conceptual art. The importance of the research lies in that it reveals the concept of integration in the products of postmodern arts in general and conceptual art in particular. The plastic art in its first topic. As for the second topic, it studied conceptual art, the art of the idea. The research community consisted of (80) conceptual works from America and South Africa determined by the time period (1965-1975). The two researchers used the descriptive and analytical approach and reached results in it, including the effects of art. Conceptual dialectic of time in the mind of the recipient by invoking the past tense and merging it with the present time, predicting the future time, and the merging in the conceptual art at the level of the verbal image in the photographic artistic image provoked the mind of the recipient in a sarcastic way that contained something of attack and ambiguity and conclusions, the most important of which are that conceptual art is a merging of man and nature to provoke the mind of the recipient to reach the idea that is the basis of the conceptual artwork, and that the merging between different arts was evident in conceptual art in controversial ironic formulas.

Chapter One / Methodological Framework

Research problem:

The emergence of science in the field of technology in the postmodern stage, as science and technology mixed together and became together (scientific technology) and stipulated a certain type of discourse and language bearing concrete, direct and real subjects as a psychological and

intellectual response to the culture of modernity that rejected the masses, popular culture and public taste, and the multiplicity of cultural expressions. And the solutions of cultures together and the rejection of the succession in them, so the self lost its great value and became absorbed in a complex web of more dynamic relationships based on the continuous and receiving currents that reject the formulas of languages and translations. A certain logic or a specific pattern of rational relationship, then the saying of unity, that is, the degeneration of the unified space, then the category of teleology, that is, the decay of the idea of unseen time that directs our behavior and ideas towards a specific goal. The twentieth century, as this art was considered a great transition that went beyond the traditional frameworks restricting artistic practices in which the artist was freed from craftsmanship as the idea and the concept were The main objective of the artistic work, so the research question came as follows: What are the representations of the concept of integration in the visual formation of conceptual art?

The importance and need for research:

The importance of the current research is that:

1. It reveals the concept of inclusion in postmodern arts.
2. Explain what conceptual art is and its most important patterns (art as a language, body art, land art)
3. Contribute to providing libraries with a recent study on conceptual art.
4. It helps students in the Faculties of Fine Arts to learn the concept of inclusion in the visual formation of postmodern art and its embodiment in the structure of artistic work.

Research objective:

The current research aims to: Define representations of the concept of inclusion in the visual formation of conceptual art.

search limits :

The search is determined by the following limits:

Temporal boundaries: (1965-1975)

Spatial boundaries: America, South Africa

Thematic boundaries: A study of the concept of integration in the visual formation of conceptual art

Definition of terms

Consolidation: The process of combining two different elements includes making a partial or complete change in one or both of the two elements in order to produce a new structure bearing the characteristics of both the first two elements (2).

Conceptual art: also called mental art, collage and idea art, it is a conceptual creation that transforms visual art into a cultural, philosophical, existential and scientific art, and the idea in it is the content of art. As for creative techniques and practices, they are a physical form of the product of the idea. (3)

Art is a language: a form of conceptual art by resorting to a new specialized language that works to transcend the artist's marginal role by introducing linguistic, philosophical and social research into their written texts. (4)

Body Art: A type of conceptual art that deals directly with the body in the context of a postmodernist formative discourse, making it a lucky body and a functional, neutral substance that transcends time and place, principles and values, so the body does not present a goal for artistic work and abolishes the distance between reality and its translation. (5)

Land art: a style of conceptual art that prevailed in the late sixties of the last century related to natural conditions. It used natural materials such as rocks, rods, sand, snow, plants, etc. Its products are found in open places exposed to different natural conditions, so they are documented in photographs. (6)

Procedural definition of the concept of inclusion in conceptual art: It is "the removal of barriers between arts, styles, techniques, materials and elements in a concept that integrates conceptual art with other arts, practical and intellectual life fields, materials, techniques and artistic methods of postmodern arts in general and conceptual art in particular."

The second semester / theoretical framework

The first topic / the concept of merging in plastic art.

Cave art was based on a ritual system that combined art with magic, as cave walls witnessed various animal drawings such as bulls and horses to express hunting scenes and resistance to natural phenomena, and to express this, he used primitive artistic techniques such as crushing some colored rocks or plants and combining them with water or eggs or heating them on fire (7) The Sumerian civilization was also famous for the incorporation of ceramics into the architectural structure of the temples by planting pottery cones glazed heads and integrated into the huge columns of columns that support the ceilings and with a symmetrical and chromatic overlap (8) As for the Egyptian civilization, its ancient arts were distinguished by the merging of different artistic styles with each other in the architecture of the temples Pharaonic, decorated with huge statues of human, animal, and sometimes fairy-tale creatures at the entrances and doors of the palaces with their inscriptions engraved on the rocks or colored frescoes (9) and the merging was present in the Greek arts that adopted sculpture more than the rest of the arts, as precious stones and precious metals were combined for some Greek sculptures, as it emerged Incorporation into industries such as weapons and furniture made of wood, as they were inlaid with gold, silver, copper, ivory, etc. In it, the famous geometric Greek motifs were integrated into a harmonious artistic unit to beautify it (10). Islamic art was also distinguished by the merging of the art of plant, engineering and writing decoration, merging the craft with the artistic image of decoration, as well as merging it with the art of architecture by decorating the walls and doors of mosques with literary and Quranic texts. Sculpture in architecture prevailed in the Middle Ages, as artists carved huge statues, drew the ceilings of churches, monasteries, and

palaces, and decorated their entrances with ceramic statues (11) as well as merging the art of Islamic photography with writing by combining all kinds of Arabic calligraphy and decorations in the art of miniatures that adorn the manuscripts surrounded by written annotations within artistic formations as well as Merging art with industry by including some weapons, decorations and writings, to show them beautifully (12)

(Picasso) resorted to his first Cubist experiments to sculptural practices of expression, which was a new stage in which he constructed shapes of colored paper cut in a way similar to bodies in all their parts, then he pasted these shapes on a board or on cardboard paper to form them in three dimensions (13), so the collage style was the fruit of plurality For compact pictorial structures in a new way of making art, as the new images were combined with synthetic images instead of subjecting them to analysis to be legible with their disparate compact structures in coherent combinations, as (Braque) used different materials that he combined into one artistic unit such as glass, sand, newsprint, and the Cubists merged the times. The various objects in a single artwork (14) carried strange objects (poster paper) to the image space of a painting with semantic structures and imports that overlapped in their contexts. Therefore, futurists focused on the importance of collage (cut and paste) as it is a dynamic and realistic process of new values that have been proposed in different ways. The Dadaists of this method are considered a transitional stage in the merging of different materials and at this level far from the pictorial methodology of modernist formation (15) as in Figure (1).



Figure (1): Picasso Painting Fruit Dish with Violin, 1912

Postmodern thought appeared by eliminating rationality in its postmodern productions, and this was embodied in the integration of different techniques and contradictory ideas, free from the restrictions of modernity, striking the unity of space within the painting to multiply its spaces, times, places, and even its themes and ideas, as well as demeaning the teleology that seeks the intellectual herd or the thought of the herd and disposal From the idea of achieving an agreed goal from the gathering, and these transformations came as a result of the circumstances of the Second World War and had an active role in the emergence of (new abstraction) in the United

States of America, as at that time art witnessed a major shift in its history from the domination of the European continent to the American continent, it broke (New York School) or then called (Abstract Expressionism) the familiar rules in its use of different techniques and materials, as the artists' works reflected subjective feelings that were a reaction to repressed impulses spontaneously and automatically according to technical treatments that incorporate different subjects on the pictorial surface, and relied on brush strokes in texture Light, as I was concerned with the space that has an active and vital role in every part of the artwork. (16) The new abstraction is the experience of satellite imagination. As I worked in loose space spaces that allow the quarrels of an absurd nature and instantaneous improvisations of nihilistic content in a style and techniques and free play to merge and interlock multiple over the board of colors, wax materials, sticky papers and drops of colors with a runny, and linear extensions of color contrast and expressive extrapolation with an inner palette.

Abstract Expressionism was classified into three types, the first was represented by (Pollock, Franz Klein, Dolem de Koenig). This classification is represented by experiences that are not directly related to previous artistic experiences, so they cannot be easily referred to the data of another artist, so they were distinguished by uniqueness, novelty and originality like the experience of (Robert Motherwell, Henry Michaux and Jackson Pollock as shown in Figure 2.



Figure (2): Jackson Popoke / Lupus

As for the second, the experiments in it can be referred to the data of previous artistic schools such as (Surrealism) that appeared in (Arthil Gorky) and (Andre Mason) and the style (Sutin) of Futriere, and the (Van Gogh) style of De Koenig, Jacumetti and Dubuet in his Human Painting and (Cubism)) By Rutko and Tapiés and (Geometric abstraction at Mondrial House) as in Figure (3).

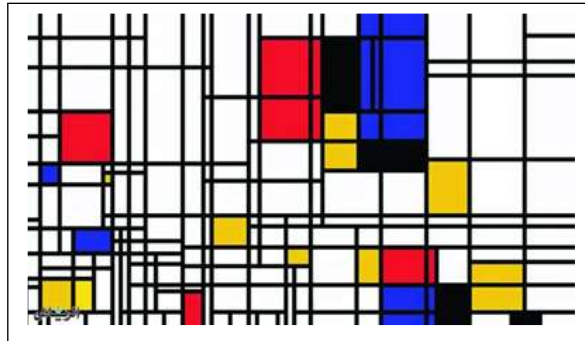


Figure (3): Mondial / 1940

The third type is the expressive artistic experiences of the main experiments in which the image is based on the movement of the line based on physical strength, where (Motherwell) follows Faraz Klein, Mark Toby, Hartung, Hundtvas and Fallz, while the effects of (Pollock) appear in (Eve Klein) and the effects of (Henry Michaux) In the door opening to the Dada practices of (George Matthew) and (Nix Doosan), thus the new abstraction resorted to integrating the data of modernist artistic movements to come out in a new expressive form that carries visual effects completely different from its predecessor, and the movement after it merged a physical component with color in a kind of Abstract painting is known as (the abstraction of the hard edge) and in it the abstractions of color themselves are flat and not varied, and the most important representatives of this achievement are (Kelly Yugerman, Lewis, Owensky, Knowland, Stella) the hardness of the edge arising from the work of the edge, especially for (Joseph Albrz) and students and teachers (Bauhaus) (And the most famous of his works) honoring the square as he developed the image by investing in the kinetic effect of color, which became the most prominent of his interest, as he considered merging color with movement as a means of basic expression in the figurative language in him the direction in which color is not final No shape, but independent. (18) Figure (4).



Figure (4): Joseph Albers / Honoring the Square 1953

Abstract Expressionism was distinguished by a performance style that enabled its artists to diversify the stylistic output of their plastic outputs, despite these highly contrasting performances, the concept of art did not move away from his circle of specialization, so the artist (Frank Philip Stella) incorporated copper, aluminum, sculpture and graphic techniques in most of his artistic works. Artistic in line with the new aesthetic outputs, which later allowed for the emergence of popular art (Pop Art), which is a popular drawing movement that contained largely familiar artistic commercial drawings, in which the popular artist used many techniques that paved the way to the abandonment of oil and brushes by integrating graphic, computer, cinema, video and satellite technologies. With plastic art, as well as integrating it into theater scenography, to transform the plastic artwork into an audiovisual exhibition show in which the stylistic proposition map was renewed, and formed through the merging of scientific, technical, technological and digital discoveries with plastic art in order to express the exciting forms of devastation, murder, sports and sexuality, trying to form an artistic world that integrates contradictions That a person goes through in his daily life, and which has the distinction of being content Comically satirical Several styles and methods using multiple methods of drawing, some were fascinated by the simple and prominent patterns in commercial drawing, and some used the art of advertising with complex designs dominated by the comic formula (19) as in Figure (5).



Figure (5): Andy Warhol / Campbell Soup 1962

Visual art went hand in hand with folk art (pop art) during the sixties of the twentieth century, when artists rejected everything that does not fall under the considerations specifically, so visual art was stripped of all non-visual meaning, whether literary or symbolic, as happened in many

experiments. Artists in the field of book art that preceded visual art such as the popular art movement or the Dadaists, so they actively sought to integrate the movement and suggest it in the artistic work and transfer it in the plastic work from the field of perspective illusion to the real and actual field, which later developed into the actual movement in kinetic art which may Partially practiced and paved by operatic and visual artists, the American artist (Joseph Albers) (1988-1976 (a book entitled Formulation Articulation)) contained 127 color prints that he executed using the "silk screen" printing technique, combining art with techniques. Modern technology in an integrated and harmonious artistic unit.(20), and the visual artist (Victor Vasali) combined in his works form, color and movement as in Figure (6)



Figure (6): Victor Vasali / 1970

The second topic / conceptual art, the art of the idea.

Conceptual art is an amalgamation of traditional art and art of lavin, as it is the most extreme form of twentieth century art after it appeared in the sixties and seventies of the same century under several names, including conceptual art, mental art, graphic art, or idea art, as it appeared in America with revolutionary discourses Youth, rock, and counterculture, and this art calls for not touching the essence of art with new visions that differ from reality by liberating from the constraints of material and traditional means, merging art with life by making the actual goal in it, which is the idea derived from the state of mind to form the artistic image on the basis that the artwork is not an aesthetic product as much as it is an intellectual product. Plastic translator, and the Dadaist artist (Frances PicabiaFransieesBicabia) (1879-1954) asserts that beauty can be born from the union of things that are more unexpected than others, provided that the hand that gathers them is the hand of an artist, so the combination of objects and elements, linguistic sounds, simple geometric shapes and directions in the work Artistic needs to synthesize, harmony, harmony and strong relationships with an idea that is the artist's conceptual goal, as he adopted the presentation of ideas and their embodiment with linguistic texts, maps, films and constructions. Engineering and coordination of that according to some mathematical or linguistic concepts in a purposeful, spontaneous aesthetic form, and this is what was confirmed by the American artist (Joseph Kosuth) (1954 -), that conceptual art is the art of transforming an idea and making it tangible, it is a conceptual creation that transforms visual art into a cultural, philosophical, and existential art And my knowledge is that the idea in it is the pure content of art. As for creative techniques and practices, they are a physical form of the product of the idea. (21).

The perception of things is related to the formulation of the mental aspect in conceptual art. The material provokes the artist's energy and moves his imagination towards forming it in a

pliant form. "The idea is not tangible and does not take the form of the image except when it comes into contact with the material. What it imposes on it and includes the advantages it contains "(22) As for the technical side, it depends on the artist's acquired experiences and experiences in the fields of knowledge, analysis and synthesis of the work of art, as the form of the material is the one that urges creativity in a sudden and without justification to make a clear change in the features of the image to form the work Artistic according to a new direction and the mechanisms of its operation, which are intended to convey the idea technically, "If there is no change or union in the images, there is no imagination and there is no creative process." (23) Conceptual art carries two formulations in its speech, mental formulation and another technical work that produces for us an artistic work based on presentation The idea and its delivery to the recipient by displacing the usual meaning to be placed in an icon of another shocking meaning, so that the regular meaning becomes a starting point for the meaning or the connecting idea.

Conceptual art has many characteristics, including: (24)

1. An art of thought embedded in any means the artist deems appropriate to demonstrate the idea without being restricted to the traditional artistic principles and methods.
2. The conceptual artist attempted to shorten the distance on a direct exploration journey through shortened means within an aesthetic interview.
3. The artistic image derives mental or psychological elements that represent the highest degree of abstraction from the material.
4. An art freed from craft skill dependent on directing skill.
5. The idea is the real and actual goal and not the artistic work. It is more important than the form of the work because it is the means of connection between the recipient and the artist.
6. Does not possess a commercial character, rejecting the idea of commodifying art.
7. Offers a new vision of reality, which is the main field for aesthetic perception, a new artistic realization.
8. Use the mind instead of feelings to be an intellectual reflection, causing aesthetic pleasure.

Conceptual art emphasized the reciprocal relationship and practice between the recipient and the artistic work, as well as the place and time and the essential idea proposed by the artist using the elements of place, space and space and allowing the recipient to enter in order to become part of the artwork (25) and conceptual art had patterns used by the artist, in which language, body, earth and space were used outside of the artistic halls and closed environments prevalent in traditional art, and the most important of these are the following styles:

First: Art is a language

The conceptual artist borrowed some words in his artistic works using visualization techniques that adopted the combination of exotic materials by the adhesive technique that includes sticking newspaper and magazine papers as a new method of expression, and he also used words and phrases being a broad conceptual expression mechanism among the general

public and the possibility of practicing it by everyone, as it was used more To get rid of the restrictions that governments place on members of society, and it was carried out in conceptual methods that are vital in controversial and problematic propositions in an attempt to provoke the recipient and create a space for the exchange of human feelings, performing a different purpose that refers to popular culture with its verbal mysteries or political and social comments (26), and that The merging between (art) and (language) does not refer to the practice of speech as an art, but rather to the analysis of the artistic work by applying language and resorting to a new specialized language that works to transcend the artist's marginalization of his role by introducing linguistic, philosophical and social research into their written texts. (27) Conceptual symbols carried recognizable and easy-to-understand symbols for their popular spread, shifting several meanings to the new meaning by merging them with artistic work in order to convey the conceptual idea. In the shortest way to the mind of the recipient while preserving the aesthetic frameworks and enjoying a harmonious artistic unity, among the most important art artists is the language of Michael Baldoen, DBFBD Bainbridge, HarrodHorrell, Terry Atkinson, Mel Ramsden, as the artist (Magritte) reviews the depth of conceptual art in his work (this is not a pipe) In which he proposed the idea that the linguistic representation might falsify the truth and depict ordinary things in an unusual or traditional context, merging the image with the symbol and writing and expressing it through the relationships between the textual sign and the visual images, as in Figure (7)



Figure (7): Magritte / This is not a pipe

Second: Land Art

The earth art movement is one of the modern forms of art that emerged in the late sixties of the twentieth century, as this art was considered a transition from traditional art galleries to the corridors of nature in various styles, and the earth artist used different materials such as soil, stones, sand, glass, wood, plants, and all What has to do with nature, "so the earth artists emerged from the complexities related to the studio and the exhibition halls and went directly to the extent surrounding them, replacing the frame of the painting with the framework of existence that offers them an unlimited formative range" (28), so the earth artist moved from fixed halls with limited space, techniques and materials Limited to the variable and moving with open and infinite space, multi-use materials and various technologies out from the emotion mode to the

participation mode, penetrating the artwork and forming in it as an integral part of it, lying in the embrace of nature so that art is a dialogue between the artist and nature through meditation and understanding in a vital space using everything that nature contains. Of materials, combining them and combining them, expressing the extent of his awareness and awareness of himself and nature.

The earth artist resorted to transforming the environment and its open space into a visual display in a disposable way in its components without adding manufactured things and reproducing them in an aesthetic form that is in harmony with the contemporary consumer language. The volume without the help of ideas and completely naturally (29), and the Danish artist (Thomas Dambo) created his works in the art of the earth using tree wood as he built giants in the wilderness and forests and placed them in unexpected places, embracing nature far from the materials

This work requires cognitive intellectual activity for different experiences to understand the openness of space and requires a fertile imagination related to the position of the mental image of the artist through his creative self-imagination, so the earth artist used public open spaces such as airports, metro stations, and public squares such as parks and streets. To turn them into complete sites for display, and these places are large spaces for direct interaction between the audience and artistic works, as the environment surrounding its assets and integration with the audience plays a role in artistic performance. "(30) This use created a communication environment rich in concepts, ideas and the audience, as these institutions or entertainment places became Halls for displaying enormous works of art, sometimes unconnected halls, open concepts of interpretation and analysis with a free taste and aesthetic pleasure, which helped in the development and spread of local cultures despite their diversity and multiplicity undermining the monopoly of meaning into fragmentation, multiplicity and fragmentation to be against the unity and stability of meaning and among the most famous artists of the earth (Walter de Maria Jan Debts, Hans Hackey, Michael Heizer, Richard Long, David Medala, Robert Morris Denise Oppenheim, Robert Smithon, Gunter Auker) ..



Figure (8): Thomas Dumbo / The Giants

Third: Body Art

The conceptual artist in (body art) or (the art of behavior) abandoned the contemporary means of communication of traditional art, heading to the human body and directly interacting with it in the context of a postmodern formative discourse, making it a lucky body and a neutral functional substance that transcends time, place, principles and values. The body does not present any goal for work. The artist abolishes the distance between reality and its translation, as the artist (Janis Lonnellis) (1936-2017) in 1972 used a ballet dancer to perform similar routine movements in front of an old painting, while the artist (Lanroof Rainer) smeared his face with colors, following an inflammatory character Dramatically, as well as each of (Jena Bana) and (Herman Netsh) slaughtered calves (31), the body artist went beyond the human body to the animal's body to provoke the recipient and attract him to the climate of the idea aimed at conveying the meaning. The traditional and ethical aesthetic surpassed the prevailing artistic norms and concepts, as he had a growing interest in the body and intense focus on its various manifestations, concealing that the natural body in postmodern conditions and What we feel as a body is nothing but a fantasy simulation of the rhetoric of the body. "(32)" "The body has become a ready-to-wear consumption like all the other things that entered into the legitimacy of consumption and readiness in postmodern arts, as it became a tool for sensual and sexual arousal, and this went beyond incitement and provocation. "(33) With this view of the sanctity of the body and it has become in postmodern thought merely a ready-made consumer used for the purpose of the artist, as contemporary culture has transformed all things, including the human body, things integrated into an artistic environment that can be complementary to the phenomenon of making art an essential and integral part of life, and the artist works On the merging of objects, materials, materials and techniques, including the human body, in the climate of aesthetic artistic taste, so that the body becomes a basic aesthetic center for industrial artists, "so that the body becomes a physical painting with an artistic space embodying human creations related to visual arts with a wide area that chronicles in its inimitable way the lives of ordinary people with celebrities down to necessity and perfection." Those who aim to achieve aesthetic pleasure by means of exciting colorful drawings on the human body in museums, halls and special shows. For a body in most countries of the world, this art has taken many forms and contents related to the realities of life and expresses aesthetic, psychological as well as social aspects, in which the body artist used advanced methods and techniques that differ completely from the old methods in terms of shape, size and content, bypassing all technical standards and standards to incite, rejecting the aesthetic evaluation. The ancient traditional, making the body flat, formal, in a manner that combines the stereoscopic structure with the surface structure as shown in Figure (9).



Figure (9)

Conceptual art goes beyond craftsmanship and moves towards the idea that is one of the most important foundations of the artwork and is the real goal that removed the artistic effect, it is the art of intellectual coordination through the merging of old and modern photographs and written texts, as the body was removed from its artistic context and the aesthetic sublime that excites a sense of pleasure and pleasure into A group of abstract symbols and connotations that provoke pain and humiliation in the recipient, and the use of open spaces to reach the idea and transform it into a tangible work of art after it was just imagination, as the mental conceptual art rejected the commodification of art and its consumer products and came out with new laws and concepts stripped of its substance rather than being an act Physically, the artist turns from a painter or sculptor to a critic and philosopher, and accordingly, the artistic work turns into a controversial philosophical work as it is the perception of an idea, an understanding, and a creative production theory that provokes the recipient's thought.

Indicators of the theoretical framework:

1. The cave artist combined art with magic into a ritual system, using various primitive techniques.
2. The merging of ceramics with the architectural structures of the Sumerian temples emerged with a distinctive color and shape harmony.
3. The amalgamation of the ancient people at the level of precious metals and gemstones with carvings, models of weapons and their casings, and it went beyond that to merging them with pieces of furniture.
4. The merging became a decorative tool for the Islamic artist, as he merged vegetal, geometric and written decoration with the art of architecture.
5. The multiplicity of pictorial structures in the art of collage (cut and paste) of the Cubists resulted in a structural combination of contrasting, sometimes similar, contiguous structures in a coherent fashion.
6. The postmodern artist merged contradictory ideas, freed from his restrictions, striking the multiple unity of space and time, to preclude teleology.
7. The Pop Art artist merged graphic, computer, film, video and satellite technologies with plastic art.
8. Conceptual or mental art, or the art of intellectual coordination, bypasses the traditional frameworks that restrict artistic practice, and is freed from craftsmanship.
9. The conceptual artist used photographs, script, body and nature, with their limitless spaces, to construct the artwork.
10. Among the most important forms of conceptual art, art is the language and art of the earth and the art of the body.

Previous studies:

According to the two researchers, there is no previous study of the concept of inclusion in the productions of conceptual art, but there are neighboring studies on conceptual art.

Chapter Three / Research Procedures

research community:

The research community consists of (80) conceptual works by American, German and South African artists, defined by a period of time (1965-1975).

The research sample:

The research sample consists of three works that included all types of conceptual art. They were randomly selected from each style to represent the research community.

Research Methodology:

The two researchers used the descriptive and analytical method as being suitable for such studies.

Search tool:

The two researchers relied on the indicators of the theoretical framework in the analysis.

Analysis:

Sample (1)

Business name: one chair and three chairs

Artist name: Joseph Kosuth / 1965 / American.

Classification of work / conceptual art / art as a language.

Work date: 1965



Description: The artwork consisted of a folding wooden chair, a chair picture, and an enlarged photograph on which the word chair was written on which the artist dispensed with framing using the open space.

Analysis: The artist (Joseph Kosuth) combined art and life practices, such as writing on papers, a word meaning lexically the chair, which is a vernacular language understood by the public, as well as the artist merging the art of photography with the craft in making the chair from wood and on the other hand with writing, as he combined multiple techniques Contrasted from materials and tools such as wood, paper, pictures, and metal nails in one artwork, and the

merging was consistent with the disparate formations by creating relationships with the intertextuality of indirect meaning, such as the formation of the physical chair, which can be touched by the recipient as a craft, and the composition of the photographic image of the chair that can be received visually addresses the conscience to come out meaning The Chair's singularity, and the formation of a third intellectual linguistic that addresses the mind, so the discourses merged together into a network of syncretic relations that contributed to the delivery of the idea and is the goal of the conceptual work, which is the identity of the thing in itself (the wooden chair) or what it represents (the image of the chair) or in its verbal description) A paper on which a single word is written which means writing).

This merging provoked the recipient and sparked controversy in his mind in a cynical and repulsive way in which there is some attack and ambiguity to arouse the curiosity of the search for the idea and the aesthetics of its presentation, merging art and imagination with real life, liberating the recipient from the traditional means and the receding space for the work of art. Astonishing and provoking the feelings of the recipient by opening unconventional horizons of mind that allow the artist to include broader and deeper topics, as he entered into the field of art many things by merging pieces of furniture, which is a receptive image without thinking agreed on its meaning, and written documents as a verbal image whose meaning is stored in the memory with the accumulated cognitive experiences and the complex photographic connotations Which is merged in a direct intertextual relationship with the original form. The shape was borrowed from reality as part of the process of creating the artwork with a harmonious coherent unity, so it transformed the consumable things circulating in daily life into tools, raw materials and elements of the creative process so that the guided idea and its questions are the main directive of the artistic work, so I own the artwork. A new rhetorical language calls for a rethinking of the concept of the identity of things and the concept of identity And the recipient has to rethink, so the merging of the arts between the art of photography and the art of writing emerged, and the manufacture of furniture, as well as the integration of different intellectual speeches with their concepts and ideas, and other things at the level of technologies and tools, in order to provoke the recipient by throwing it into a disparate group that merged concepts, arts and industries, so art became a language that led It contains a word, a picture, and the shape of the chair, a different purpose to refer to popular culture, including the large social or political leadership symbols contained in this word.

The combination of several communicative directions (picture - language) to form the written word was visible by merging the real life with the visual representation of the lexical mental conceptualization of the singular and this confirms the presence of art in the language of interpretation of what the sign is and its connotations and the delivery of the concept in isolation from the successive historical self-recognized concepts. An indirect intertextual metaphor for an idea as the content of the instantaneous thing and the fleeting variable excluding any self-projection by merging the thing with an understanding to come out with a new meaning and language in isolation from the surroundings with assumptions not related to the information or the realistic facts or the visual world, it is a logical analytical work before it was a work of art yet things did not intersect Compact as much as they are the result of a new concept across different contexts

Sample (2)

Artist name: Ingrid Mwangi / Kenya

Work classification / conceptual art / body art.

Work date: 1965



Description: The body of the abdominal area to the bottom of the chest, the artist drew on it a map of Africa pale brown in color on a black body with graffiti in the first part she wrote the phrase (a bright black continent), and in the second part of the artwork she drew the same map in black and wrote on it the phrase (an extinguished country) The surrounding body is dull in color.

Analysis: The artistic work partially transmits a conceptual discourse that raises in the recipient the controversy of ethnic duality in exile, as the artist combined art with the capabilities of life with the human body in the verbal image of writing through a meaningful and symbolic combination that expresses her real experience as she was living in Africa and is seen as white and when she moved To live in Germany, the vision and ideas towards her changed due to the color of her body, so she returned white, and through her combination of compact things that united in a coherent artistic unit to form the artwork, she expressed her idea of rethinking race according to the color of the body, removing national titles, annihilating geographical borders, and displacing them from their traditional contexts into contexts. A new renunciation of inhuman thought by contemplating the re-concept of nationalism and skin color, breaking its relationship with ethnic identity, and building new relationships in its concept, rejecting the issue of racial discrimination, which is the basic idea of artistic work.

The merging of the image of the map, the body and the writing was evident in a conceptual composition that merged the verbal image with the artistic image of the human body, and the merging also emerged at the level of communication, as the artist intended to use the image as a visual communication mechanism and the verbal image as a verbal communication mechanism in a mental combination that raised a global human issue with several dimensions in a language New that is not without excitement, strangeness and astonishment by merging the body with the rest of the formations, thus abandoning all aesthetic and ethical standards beyond the traditional values and principles prevailing in society, as it transformed real life into a work of art that eliminated the separation distances by merging art with reality in an artistic formation around the body into a tool parallel to the concept of material Its significance is an attempt to absorb the real human dimension. It is considered that the industrial civilization distanced it from its natural roots after it, a cultural sign of shock aesthetics by reshaping the concept of the body.

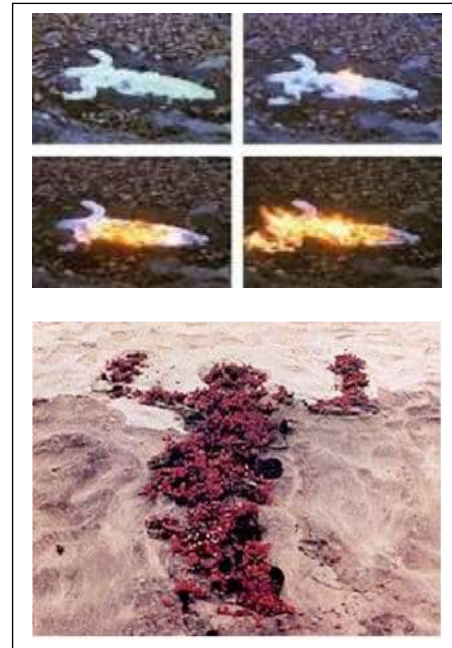
Sample (3)

Artist name: Anna Mendetta

Business Name: Silhouette (Silhouette)

Work Classification: Conceptual Work of Land Art.

Work date: 1972



Description: The conceptual artwork is a human body representing (ancient gods) lying on the coast with hands raised towards the top of the body around the head, in the middle of an open-space sandy area identified by stones covered with (red vermilion) or (red sulfur) that was burned to define the body.

Analysis: This work is one of her artistic works that belong to (her silhouette group), which she called (silhouette). The artist merged man with nature in a ritual pattern that has a unique characteristic integrating magic and superstition with art. Reflecting the past, linking it to the present in an intellectual picture that merged the times and borrowed the old form in a new environment in which the image of the gods was manifested on the earth, and also used contiguous techniques that were merged to show the shape, as I deliberately demarcated the boundaries of her body on the ground and drilled them, then filled these lines with the dye (red vermilion) She burned it as a natural boundary for the artwork, so the burning technique was combined with the planning technique and the technique of row stones and engraving in a harmonious artistic unit that formed her artistic work with a beauty taken from the beauty of nature using natural raw materials that did not interfere with the industry.

The artist intended to merge the formal imagination with the realistic material imagination by pulling the imaginary image of the gods or their shadow to the ground that represents the material reality of the artistic work through an artistic cognitive organization linked to the accumulations and aesthetic experiences of mental experiments in an attempt to understand the infinite space range associated with the mental images with a combined spatial, dynamic and temporal interaction that consumes the artist's subjective imagination. Which merged the existing reality as a reality and the fictional magical place that contained the gods in advance, so the combinations and transformations came in a state of flux carrying the idea of a future prophecy with endless images of its formations in an attempt to merge daydreams, her wild

meditations and her fantasy fantasies with reality to create a new world that accommodates the merging of the imaginary with the tangible material, through meditations The consciousness of everything that is installed, merged, formed and synthesized from images can be assimilated and believed thanks to the harmony between the differences and the durability of the sign that binds them and created by the artist's imagination, so that the new world is a fabric controlled by a conscious, rational thought, on its effect, elements and vocabulary merge into a rational synthesized relationship embodying the idea of artistic work In an aesthetic way, the imaginary form of the gods merges with the realistic, physical form Dam the artist in direct interaction and interaction with nature, and the total integration is embodied by the artist dealing with natural raw materials such as stones, sand, red sulfur and fire to convey the idea that man left the earth to return to it, and thus the existence of the artwork depends on the merging and melting into nature as well as the integration with the cosmic spirit of nature Leaving the city, urbanization, technological development, closed halls and traditional museums to a huge artwork that is limited only to the boundless wide embrace of nature, and because of the influence of such huge works of art by their exposure to weather changes, they are preserved by photographic, digital or video imaging to integrate the technique of creating pure natural art with its technological and photographic preservation technology to merge With that, the ancient techniques of row stones, burning chemicals, and coloring of stones with the aforementioned modern techniques, to archive the artwork through which the artist transfers ancient and contemporary cultural knowledge accumulations so that cultural integration is present in the artwork, using different means of communication in an aesthetically consistent combination.

The fourth chapter

Results :

The two researchers reached the following results:

1. The merging of conceptual art with man and nature through huge works of art that emerged from the framework of closed halls and museums into the unlimited space of nature.
2. The merging has emerged on a communicative level for the disparate means of communication in order to preserve and display the conceptual artistic productions by integrating photography and videotaping.
3. The conceptual artist merged different natural raw materials such as stones, sand, glass, snow, and reactive chemicals into new formations.
4. The amalgamation was evident at the level of techniques such as writing, cutting and pasting newspaper papers (collage), drawing on the body, various materials, printing and furniture-making technology, down to strange configurations that excite the mind of the recipient.
5. Conceptual art transformed consumer objects into circulation into tools, raw materials and artistic elements, combining them with artistic elements in a work of art distinguished by preserving its unity, expressing one idea.
6. Conceptual art has produced a new world capable of being assimilated by the recipient by merging the imaginary place with the real material.

7. Conceptual art triggered the dialectic of time in the mind of the recipient by recalling the past tense and merging it with the present time, predicting the future time.
8. The merging in conceptual art at the level of verbal image with the photographic artistic image provoked the mind of the recipient in a sarcastic and repulsive manner that contained something of attack and ambiguity.
9. The merging of different arts such as drawing, photography and sculpture in the productions of conceptual art in their discursive formulas embody different concepts and ideas.
10. Integration of conceptual art, imaginary forms with realism, to come up with an artistic image that provokes the mind of the recipient of continuous reflection and debate, leading to the idea that is the basis of the conceptual artwork.

Conclusions:

The two researchers reached the following conclusions:

1. Conceptual art is an amalgamation between man and nature to provoke the mind of the recipient to reach the idea that is the basis of the conceptual artwork.
2. The amalgamation of the different arts was evident in the conceptual art in controversial ironic formulas.
3. The merging on the modern technological communication level was distinguished by the conceptual art as well as the combination of the verbal and artistic image.
4. Conceptual art merged between the imaginary and the material and the real by merging shapes, images and ideas.
5. The amalgamation of techniques, raw materials and artistic elements has been widely featured in the productions of conceptual art.
6. Conceptual art is a combination of art and non-art in a provocative aversion.

The proposals:

The two researchers suggest the following:

1. Holding art exhibitions at the conceptual, intellectual, and intellectual level.
2. Translating foreign sources that study conceptual art and the productions of postmodernism.

Recommendations:

The researcher recommends the following:

1. The study of the creative disorder in the products of conceptual art.
2. The study of fantasy in the visual formation of conceptual art.

Reference:

1. Francisco Lyotard: On the Meaning of Postmodernism, Texts in Philosophy and Art, See: Said Labib, Morocco: The Arab Cultural Center, 2016, p. 24.
2. Malphes Simon; the postmodern, Routledge, 1 edition, 2005. P 33
3. Muhammad, Blasim: Contemporary Art, Its Styles and Trends, Baghdad: House of Books and Archives, 2015, pp. 31-33
4. Al Wadi, Ali Shanawah and Al Hussaini, AmerAbd Al Redha: Environmental Expression in Postmodern Art, Jordan: Dar Al Safa, 2014, p. 352
5. Amhaz, Mahmoud: Contemporary Artistic Currents, 2nd Edition, Beirut: The Publications Company for Publishing and Distribution, 2009, p. 49
6. Amhaz, Mahmoud: Contemporary Plastic Art (Photography), Beirut: Dar Al-Triangle, 1981, p. 303
7. Ischiten Sam and Brill: A Prehistoric Man, Tr: Ahmad Muhammad Issa, Cairo: Dar Al Ma'arif, 1970 p.10
8. Antoine's Mortakat: Art in Ancient Iraq: Tr: Issa Salman and SalimTaha al-Tikriti, Part 1, Baghdad: The Media Wazla, 1975 p.57
9. Kamal, Muharram: History of Ancient Egyptian Art, Cairo: Dar Al-Hilal, 1937, p. 189
10. Abu Abbas, Rehab and Ziyad, Salhab: The Antiquities of the Classical Greek Ages, Damascus: Dar Al-Daoudi, 1998, p. 59
11. Carou Juliet; The Della Robbia, Birkenhead, Liverpool TohnMooresUniversity, British, 2015, P6
12. Hamed, Saeed: Islamic Arts, their Originality and Importance, Cairo: Dar Al-Shorouk, 2001, p. 107
13. Sarah Wiedemeyer: The Story of Modern Art, TR: Ramses Younan, Cairo: Series of Contemporary Thought, 1972, p. 142
14. Edward Frey: Cubism, Tr: Hadi Al-Taie, Baghdad: Al-Ma'mun, 1990, p. 40
15. Amhaz, Mahmoud: Contemporary Plastic Art (Photography), Previous source, pg. 75
16. Youssef, Nada Ayed: References of Form in Postmodernism, Unpublished Master Thesis, College of Fine Arts, Department of Fine Arts, University of Babylon, 2008, p. 156
17. Al Wadi, Ali Shanawa: The Pictorial Surface between Imagination, Logic and Interpretation, Hillah: Al-Sadiq Press, 2007, pp. 62-63
18. Muhammad, Blasim and Jabbar, Peace: Previous source, 2015, 14-17

19. Muhammad, Blasim and Jabbar, Peace: The previous source, 2015, pp. 23-24
20. Muhammad, Blasim: Art and Garbage, the Change of Aesthetic Taste, Beirut: Dar Al-Rafidain, 2020, p. Pp. 79-81
21. Muhammad, Blasim and Jabbar, Peace, previous source, pp. 31-36.
22. Jean Bartlemy: A Study in Aesthetics, see: Anwar Abdel Aziz, Egypt: Dar Al-Nahda, 1970 p. 175
23. Roger Franklin: Poetry and Painting, Tr: May Muzaffar, Baghdad: Dar Al-Ma'mun, 1990, p. 38
24. Muhammad, Blasim: Art and garbage change aesthetic taste, previous source, p. 83
25. Abdul Latif Muhammad: Attributes of Style in Contemporary Plastic Painting in Iraqi Kurdistan, Unpublished Master Thesis, Sulaymaniyah University, College of Fine Arts, 2006, p. 104
26. Al Wadi, Shanawa and Al Hussaini, Amer Abdul Redha: Environmental Expression in Postmodern Art, Previous source, 2014, p. 352
27. Amhaz, Mahmoud: Contemporary artistic currents, previous source, p. 488
28. Amhaz, Mahmoud: Contemporary Fine Art, p. 303
29. Bashlar Gaston: Aesthetics of Place, Tr: GhalibHalasa, 2nd Edition, Lebanon: The University Foundation for Studies, Publishing and Distribution, 1984, p. 39
30. Muhammad, Blasim: Art and Garbage, the change of aesthetic taste: Previous source, p. 44
31. Amhaz, Mahmoud: Contemporary artistic currents, previous source, p. 493
32. Carrie Sandhill: Postmodern Body Representation in the Pain Hall, TR: HanaaKhalifGhani, Baghdad: Al-Adeeb Newspaper, No. 126, 2006, p. 14
33. Al Wadi, Ali Shinawa: Postmodern visual discourse crosses the body, Baghdad: Al-Adeeb Newspaper, Fifth Year, No. 172, 2008, p. 21
34. Jadidi, Muhammad: Modernity and Postmodernity in the Philosophy of Richard Rudi, Lebanon: Publishers, 2008, p. 156.