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CHILDHOOD FEATURES IN THE CARTOONS OF THE ARTIST JUAN MIRO

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ABSTRACT

The current research dealt with (Childhood features in the drawings of the artist Juan Miro), where the research contained four chapters. The first chapter included presenting the research problem that dealt with the following question: What are the childish features in Juan Miro's drawings? The first chapter also contained a presentation on the importance of research and the need for it, as well as the aim of the research to identify the characteristics of childhood in the drawings of Juan Miro, and while the limits of the research are limited to studying the drawings executed in the period between (1923 - 1978) as well as the most important terms mentioned in the research. The second chapter included the theoretical framework and display indicators of the theoretical framework, which included two sections, addressed the first topic : childhood features in the drawing, and the second section has included themes childish shapes in Juan Miro fees, while the third chapter included research procedures by addressing community The research and its sample of (5) is a work of art, which was intentionally chosen according to the justifications, justifications and needs of the aim of the research . As for the research tool, it relied on criteria derived from the indicators of the theoretical framework, in addition to recommendations and proposals. Among the most prominent results that the researcher reached are: The childish visions varied in the works of the artist (Juan Miro), within a number of attempts, divided between the style and technique of the surrealist movement and the artist's abstract style of painting. Most of the artist (Miro's) productions were characterized by the simplicity of shapes and free expression as children express, and with high spontaneity and spontaneity, by using what was stored in his memory since childhood.

Introduction

The research problem: The art of painting is distinguished by its diversity, methods and many styles, and one of these patterns that are receiving increasing interest in the modern art movement, and most artists work on us is in children's drawings in the way that artists express through their paintings that are derived from childish characters as a subject for them. Most of the artists who paint their paintings in a childish style believe that children's drawings express the most sincere case for expressing the reality of mankind, and many specialists in the field of child psychology expressed their belief that the artists' return to using this method is due to their nostalgia for childhood and innocence. It has also been noted that there are many approaches to the nature of drawing up drawings by painters, which reveal updated treatment frameworks in the painting through manifestations of active features and characteristics in children's drawings. As the child is an artist by nature who enjoys innocence, spontaneity, emancipation, imagination, emotional sensitivity and unconventional thinking, so various features of consistency and connotations were evident in the artistic constructions of some modern painting artists, including the artist (Juan Miro). The current and the artist, because of modernity, new paths were drawn for the artist through which he acquired a new vision for himself and the reality that differed from the previous traditional vision that prevailed at the time, as modernist art tried to rely on humanism, so the human being became the center, this influence was reflected in the works of Modern art , as new, innovative and more specific features of the artist appeared, including childish features, in which the artist's drawings took forms closer to children's drawings . This is what prompted the researcher to reveal these features, which were reflected in some of their details on the products of many artists in the modern period, including the artist (Juan Miro). Thus, the research problem can be identified in answering the following question: What are the characteristics of childhood in the drawings of the artist Juan Miro? How were his fees formed? What is the extent of these drawings approaching children's drawings and their features? This is what the researcher will answer in the current course of the research, as the current research is an attempt to uncover the effect of effective intellectual data in the formulation and employment of childhood features in the drawings of the artist Juan Miro. The researcher also dealt with an aspect in the field of modern art history represented by the detection of childish features in the drawings of the artist (Juan Miro) , which according to the researcher's knowledge that this topic has not been addressed in advance, so the need arose to study it to reveal these features and the extent of their approach in terms of artistic formulation with Children's fees .

Objective of the research: The current research aims to know the characteristics of childhood in the drawings of the artist Juan Miro.

Limits of the research: The current research is determined by studying the drawings bearing the characteristics of childhood in the works of the artist Juan Miro between the years (1923 - 1978).

Defining and Defining Search Terms:

1 - **Characteristic:** Linguistically / is the effect, combining attributes (RaghebIsfahani) that " labeling effect and the price effect, the Almighty said (Snsmh on Khartoum) (pen 16) which we teach the sign is known by (RaghebIsfahani, Abu al - Qasim Hussein bin Mohammed, vocabulary in a strange Qur'an, p . 524.) came when (son 's perspective) as : and called Sama and a feature, if the effect of the Basma, and poisoning the man himself trait known, and feature : the medal, is marking his camel 's cruel images (son perspective, Jamal al- Din ibn Makram Al-Ansari, Lisan Al-Arab) Attribute (idiomatically): It is the continuous dimension by which individual differences can be organized quantitatively in terms of the amount of characteristics that the individual possesses (Al-Jubouri, Muhammad Mahmoud Al-Jayar, Personality in the Light of Psychology) a. What (Monroe) you know: "Every characteristic can be observed in a work of art or any meaning of its meanings" (Monroe, Thomas: Evolution in the Arts). As for the definition of the feature (procedural): it is every unique characteristic that appears within the context of the structure of the artwork

2 - **Children** : defined (Hiti) as : the stage is characterized by children 's characteristics, customs and traditions and tendencies and aspects of activity and patterns of behavior and vocabulary, values and standards and methods of special play (Hiti, Hadi Noman, the culture of children) . As for (Al-Arousi), he states that "Childhood is the time that suspends tendencies while waiting for the physical and natural means to achieve them." (Al-Arousi, Mawleem, Space and the Body) As for the procedural definition of childhood traits : they are the descriptions indicating the characteristics associated with artistic expression, trends and emotions of children's drawings that appear as perceptual patterns in the structure of artist Juan Miro's drawings .

3 - **Juan Miro:** Spanish plastic artist and painter, who combines abstract art and surrealist imagination. He distinguished himself from other surrealist artists with his tendency towards simplification and reductionism, and took from childhood dreams and imaginations sources and inspirations for his simple forms .d ihttps: //ar.wikip).

Literature review

1. Characteristics of children's drawings in drawing

Drawing is the gift of the child through which he learns behavioral patterns that help him to have a wider awareness of the surrounding world, because when he draws, his forms carry certain connotations as much as they include emotional driving force, physical activity and movement. From what we learn from the nature of children's drawing is that what they produce with their legacy can be interpreted in the light of our understanding of the innovative process as an innate and natural human activity, and that the feelings contained in children's art of feelings that gain their value from the nature of man and his needs, they are not purely mental products. (Al- Bassiouni, Mahmoud, Methods of Teaching Arts) The arts of children, in all their ways and methods, are psychological evidence of their personal and mood traits, their struggles, oppressions and helplessness, or what they feel in terms of superiority, distinction and ability to achieve. The expression of the child in shape and color, with innocent and spontaneous spontaneity, is a special art and a distinct type that no human being

can create , and this is what the Austrian scientist (Chzek) decided , who said, “ A child's art is an art that only a child produces . There is something else that he can do. But this is not what we call art, but rather we call it a tradition or fabrication. ” This is precisely what (Picasso) expressed while touring an exhibition of children's drawings in Paris when he said: “When I was at the age of these children I used to draw like (Raphael), it took me. (Quria, Muhammad, When He Draws Children, Amman Magazine) . In the studies carried out by (Piaget) on the mental image of children, the researchers distinguished two main types of images : which are static images, and images with movement and transformation, and the nature of perception that characterizes ages prior to seven and eight tends to be (fixed) that is, just reproductive images. While in the following years the visualization becomes more flexible in a developed way, capable of presenting movements and transformations that are especially distinguished by their future value, and this last perception includes an aspect of the engine that is stronger than the previous one and it can be conceived as a simulation of a subjective quality. (Rogers, Franklin, Poetry and Painting) . The drawing of the most important and the most enjoyable activities practiced by the child, as though his important role in his life, especially to take advantage of his time and enjoy a childhood and satisfy his inclinations and develop his abilities, and often carry children charges carries a message for adults express the way you feel a the little of their world, and is similar to (Catherine Muller) painted the child with the writer's signature on the cover of his novel, confirming that it is indeed a true account of the life of the young painter . (Shenouda, Nagy, Towards a Better Understanding of Children's Painting and its Development) We should realize that the planning activity of the child is a specialized tool for communication, with its own characteristics and laws, and this activity is not limited only by the laws of local and visual realism, but by the pressure of feeling or internal self-feeling, and from the very beginning the children's drawings are completely automatic, and they do not change except Because there is a natural tendency that gradually imposes on children the necessity to confront the external world, that is, in light of the need they pass through her experience related to transforming their perceptual world into an objective world, which they can measure, appreciate and deal with (Reid, Herbert, Education of Artistic Taste) . To get acquainted with the features of children's drawings, it is necessary to address the most important characteristics of these features, which are:

Spontaneity: Art for the child is the necessary balance of his mentality and emotions, and he may become the friend who goes to him in an unconscious way (Judy, Muhammad Hussein, Issues of Art and Art Education). Thus, art helps him with its tools to overcome difficulties and solve the dilemmas he faces. The child possesses his distinct personality and laws. own it, so it was seen in the past as a minus object Ntrqubh even grow up, and then we examine all the intellectual skills and behavioral aspects, and the creations of children and outputs of their activities have been neglected despite what has been confirmed by (Rousseau) by saying: that the child is not a small grow up but object his needs And his mentality compatible with these needs (Hamid, Shaker, Visual Arts and the Genius of Perception). All their free designs that they express on any surface from the beginning of their era until the end of the late childhood period are included in this expression. Everything that the child

does using any material gives him the opportunity for artistic expression (Al- Anani, Hanan Abdel-Hamid, Art, Drama and Music in Teaching the Child). Thus, drawing is seen in the child as a creative, creative thinking process accompanied by mental development and in which it expresses his feelings and self-emotions, as it is something that is considered one of the forms of mental activity, and in light of the results of automaticity . That the spontaneity in children's drawings is : “ an expression of their thinking, and it is in their style as children and not at the level of thinking or style of adults ” (Abdullah, Raad Aziz, Characteristics of Deaf Children's Drawings and their Relation to the Stages of Artistic Expression of Normal Children) . Also, the spontaneity in children's drawings means: "Their drawings are accomplished and done according to their internal necessity and their distinct world, and that it is a characteristic that falls within all the properties and that it is difficult to separate them to be a single characteristic." (Al-Turabi, Fatima Latif Abdullah, The Impact of the Artistic Characteristics of Children's Drawings in Contemporary Iraqi Painting). The spontaneity in children's drawings also means that it is: " The spontaneous drawings stemming from their pure free will to embody the potentials of their self-world that express their emotions and internal motives without any It is recorded and it appears implicitly in all the characteristics of their drawings " (Shaabeth, Suhad Abdel-Moneim Abdel Mohsen, Characteristics of children's drawings and their relationship to intelligence).

2. Distortion : When children are overwhelmed with an idea, or are provoked by a certain emotion, we find that they take out this idea and this emotion in a distorted manner that helps the emergence of their idea, the face may appear from the front and the side at the same time, so the child grows and becomes smaller, exaggerates, deletes, changes the position of the drawing Without adhering to the normal, normal situation, and he does so unconsciously (Al-Bassiouni, Mahmoud, The Psychology of Children's Drawings). Distortion is a term in art that means: “a departure from the ordinary appearance or the objective form of things” (Al-Turabi, Fatima Latif Abdallah, previous source). And knows (Reid) as a "move away from the engineering compatibility regular and generally stay away from the usual percentages mean in nature. (Reid, Herbert, the meaning of art), see (Bassoon) that the distortion is : " any move away from the normal appearance or shape Objective of things ” (Al-Bassiouni, Mahmoud, Psychology of Children's Drawings) . Distortion is also defined as: “Moving away from the objective embodiment of visuals by manipulating their shapes, colors, places, or times, or by combining the two together in one space. Similar to any of the usual situations in nature ” (Al-Turabi, Fatima Latif Abdullah, previous source) The child does not think about what will be the subject of his drawing, and most of the time he begins drawing without a goal, but if he chooses a subject for drawing, he will draw other subjects with him. This is what distracts the subject, and the child is constantly changing the subject, for example... (We ask a five-year-old child about what he is drawing) and he answers, saying... Nothing, and after a while he looks at the figure that he is drawing and says ... "This is a cup of coffee." And then he adds to the drawing a cup fist. When he says, "This is a drawing of a woman with a hat," he forgot that he was drawing a cup Then, he adds eyes to the drawing . (Al- Awadi, Muna, Expression in Drawing for Children). In addition, children distort their drawings because they do not find it necessary to adhere to the

outward and precise appearance of the visuals, because they are preoccupied with giving their own idea of it and disclosing what they think about it in a way that is almost subconscious without anyone telling them anything about these distortions. (Al- Bassiouni, Mahmoud, Art Education and Psychoanalysis)

3. **Repetition:** Repetition is “redrawing the single item more than once with the same details and almost its previous status” (Al-Turabi, Fatima Latif Abdallah, previous source). And also repetition means: repeating the drawing of shapes or colors or both (varied repetition) with almost the same details to fill certain areas and for a purpose” (Shaabeth, Suhad Abdel Moneim, Characteristics of children's drawings and their relationship to intelligence).

4. **The land line:** The appearance of this trend is limited to the fact that when the child expresses some scenes of his environment, he draws a horizontal line at the end of each element that expresses it, indicating the land on which it is based. If the scene represents the market of the village or city, it expresses people, animals and trees, and in End each element is a horizontal line representing the ground on which it stands or walks. (Hamdi ,Khamis , Children's Drawings) . The first source of using the land line is the kinetic experience, that is, the attempt to express some aspects of life during its successive occurrence. The child uses the line of the earth in his expression of space to symbolize it once to the rule on which all things are based, and another to distinguish with it the surface of the landscape... The child may use two or three lines of the earth, one of which is above the other. (Al- Bassiouni, Mahmoud, the Psychology of Children's Drawings). Also, the appearance of this trend is limited to the fact that when the child expresses some scenes of his environment, he draws a horizontal line at the end of each element that he expresses, indicating the land on which it is based. When he draws people or cars, he places a line under each element that he draws a line of the land on which that element stands (Abdullah Raad Aziz, Characteristics of Deaf Children Drawings, and Previous source). The researchers attribute the reason why the earth line always appears on horizontal shapes while the elements that rest on it are in vertical positions with respect to him - to the sensory experiences that the child acquired from his horizontal position while he was lying on his bed and from his vertical position while awake. (Sadiq, Mahmoud Muhammad, Art Education (Its Origins and Teaching Methods)

5. **Flatness :** If the child wants to draw an example (a cart) , then you find him showing its wooden surface as if he is looking at him from the top, showing it in the form of a rectangle, but he returns and changes his position when he draws the wheel and stands in front of it and expresses it from this angle and draws it in the form of a circle, then we find him He changes his position again and draws the animal that pulls the cart from the side, and in this way he pulls his drawing flat (Al- Basyouni, Mahmoud, The Psychology of Children’s Drawings) . The appearance of flatness is usually in the subjects that distinguish the child when we find that they have two similar sides and he wants to express them simultaneously, such as drawing a street on its side with two rows of palm trees, so he draws a street facing one of the sidewalks and then turns back and begins to deal with the way of drawing the other

sidewalk. This method is for primitive human drawings and some of the popular and Egyptian drawings (Al- Basyouni, Mahmoud, same source).

6. **Inclination:** The phenomenon of inclination is a kind of reconciliation between the visible and the intellectual truth. The child knows that the objects are related to the ground on which they are based. If he wants to draw these objects on the earth line, he draws them perpendicularly, but this idea creates a kind of confusion for him when the land line changes from its horizontal position to A zigzag, arched, or tilted position, in these cases, and despite his knowledge that the bodies are in a vertical direction, he reconciles that with linking them to the line of the earth, and at that time he draws people, trees, and other things that appear over the slope in an oblique manner (Al- Bassiouni, Mahmoud, Psychology of RusWam of Children). The child realizes through his daily observation that all the bodies stand on the ground line in a vertical way, and he draws the elements in this way even if the ground line changes and becomes oblique, then these elements will be tilted in relation to the opinion, so if the child draws a person climbing a mountain, then he draws it diagonally.. “The tendency is a kind of reconciling the visible reality with the intellectual truth” (Abdullah, Raad Aziz, previous source)

7. **Transparency:** This phenomenon depends on the child's desire to express what he knows, and it confirms the importance of drawing as a first language that the child uses to convey his thoughts to others. He can see through the surfaces, whether transparent or opaque, so he can draw fish visible from the water, apple seeds, date kernels, pomegranate seeds, or the love of sophistication is evident in his drawing of these shapes (Al- Bassiouni, Mahmoud, and The Psychology of Children's Drawings). The child in his drawings does not acknowledge the visible facts as much as he acknowledges the mental or knowledge facts when expressing (Hamdi, Khamis, The Children's Drawings).

8. **Purpose or utilitarian:** This phenomenon is noticeable in children's drawings up to the age of 12, and the name is taken from the idea of performing the job. The child's urgent desire to clarify his ideas finds him resorting to some tangible means that make the spectator feel what he intended without effort in research (Al- Bassiouni, Mahmoud The Psychology of Children's Drawings). Also, the purpose means “adapting some shapes and colors or their parts or inserting some writings to perform a function, as they exaggerate the elongation, shortening, shrinking, enlarging, adding, deleting, reducing or increasing some shapes for the sake of some purpose” (Al-Turabi, Fatima Latif Abdullah). The child records his knowledge of things and his sense of them, following the following methods:

A. Exaggeration in sizes : The child's exaggeration in the sizes of some of the elements that he draws is a matter of relativity, as he grows up one body from other bodies, and if he isolated it alone, he would not appear in an exaggerated manner, and the exaggeration in size is due to what the child thinks and feels, as a result of his experience of some things that he is going through in His life, and the child is exaggerating in size because he tries to represent us and his job, and at other times he feels himself that he knows completely the value of this person who portrays him (Al-

Bassiouni, Mahmoud, The Psychology of Children's Drawings) . Also, the child at this stage * often resorts to changing his symbols according to his various emotions, as he emphasizes the elements that have value for him, and reduces the value of the elements that he does not feel important during the expression (Hamdi, Khamis, Children's Drawings) . And also the exaggeration is : the adaptation of some shapes and colors or their parts or the introduction of some writings to perform a function as they exaggerate in elongating, shortening, enlarging, adding, deleting, reducing or increasing some shapes, for a purpose such as reaching the top of the tree, or reducing The size of the tree and making it the size of a person in order to reach it, or to confirm something (al- Turabi, Fatima Latif, previous source)

B. Deletion: to the extent that the child tends to exaggerate in some sizes to show its meanings and value, we find that he also resorts to the method of deletion to confirm this meaning, and on that when the child draws a drawing, he is exposed to the functional aspect, so the organs that perform a specific function find him mentioning them, showing them, and checking them. As for the members that do not perform any function, we find him neglecting them (deleting them). (Al- Bassiouni, Mahmoud, The Psychology of Children's Drawings, 179-180).

C. Prolongation: observed that children Yto if n in some parts that perform a special function, in view of the harvest dates, we find that the child had painted the farmer at the bottom of the Palm and lengthened his arm to reach the top of the Palm for travels. (Al- Bassiouni, Mahmoud, same source)

D. Miniaturization: It means that the child draws units of relatively small size if measured with the rest of the elements used. This phenomenon is observed with children who are afraid of drawing, so you find them start their drawings minimally in a corner of the page, and leave the rest of it empty, and the child may get smaller to fill the space in the picture, and the reduction may be due to Fear of the pupil of space.

9. **Symmetry**: This is due to a person's sensitivity to the equilibrium factor, so his organic composition itself is based on the idea of symmetry, and the sense of symmetry gives a kind of comfort to the viewer, and symmetry in truth is the beginning of the feeling of decoration because it includes the equilibrium factor in its simplest form. There is another meaning of symmetry that can be perceived in the similarity of the units themselves when a person repeats them regardless of their conditions, and this is one of the manifestations of formal brevity (Al- Bassiouni, Mahmoud, Previous source).

10. Combining different surfaces into one space: it means that the child expresses things as if he is revolving around them, combining what he likes of their appearances from different angles into one space, as he wants to express things in the clearest way. (Hamdi, Khamis, Children's Drawings).

11. **Bringing together different places and times in one space** : one of the child's directions also is that he does not adhere to the places and times on which things are

located, as he expresses as if he was showing us a video of the incidents, regardless of their locations and times (Hamdi, Khamis, children's drawings, previous source)

2. Childhood appearances in the cartoons of Juan Miro

The painter (Juan Miro 1893 - 1983) found that resorting to the world of dream and free imagination, and unrestricted expression is the best way to break free from constructivist forms and rigid molds with straight lines, and to move beyond them to poetic depiction. It was stated (Miro) to the lines of more liberal and Tamoja, more spontaneous and spontaneous forms, and give full freedom assumptions absurd, and displacement towards simplification and reduction in forms, it has abandoned the painting industry mechanisms according to the requirements of the previous concepts, and transformed has a painting to the universe is flat, making The eye of the beholder deviates from the central point to become drawn to the total space, on which the imaginary formations depart from the climates of reality are drawn . His forms open up to infinite worlds, revealing the creative freedom that reminds us of children's drawings, as the shapes are not necessarily subject to the control of the mind within the names of fragmentation of childish absurdity, which led Breton to say: "Miró is the most surreal among all his peers, in his total surrender to the mechanism. And it is amazing in the collection of what does not collect, and the separation between what no one else dares to separate it" (Duplessis, Yvonne, Surrealism) . Has achieved (Miro) automatic high reflected clearly in his works of art through its proximity to the children 's drawings, and in his motivation for drawing and performance of automatic artist, he replied (Miro): ((he puzzle, is unknown , however , has nothing to Balbdaia, I feel whenever crossed My work goes back to a time further back in that time, and yet it is sometimes similar to cave art, but no, I did not see cave art, in the beginning, I saw it later and feel that I am only now starting my real work))). In another opinion of him ((It gives you the shock, a blow to the stomach, something, so the drawing process begins on its own quickly)) (Rogers, Franklin, Poetry and Painting) . What confirms (Miro) spontaneity in artistic performance is what he referred to : ((When I draw, I do not start by determining what I draw, I start withdrawing, and with drawing, the image begins to define itself or suggest itself under my brushes, so the first stage is free and unconscious)) (Reed, Herbert, Art Now) . It is expressed by (Bergson) in his statement of spontaneity, which is that it is a primary occurrence (and the act of the free self) has its absolute beginning, and that freedom of voluntary action is the path to spontaneity (Charonian, Habib, Between Bergson and Sartre, The Crisis of Freedom) . Surrealism expresses the artist's dreams in two ways : the first is the automatic literal drawing of nature with the creation of signs that are meaningless, and the second : it expresses the artist's dreams in an instinctive way that reveals their hidden sexual desires from the premise that art is an instinctive expression (Abbas, Narrator Abdel Moneim : Aesthetic Values) . It is worth noting that (Miro) has descended into the world of the child, as he was influenced by Surrealist ideas, so he painted in a childish way, and therefore (Miro) is moving from the stage of recording reality to interpreting it, by giving up constructive forms with straight lines to resort to more liberal and wavy lines for his adoption. Increasingly on mechanism, coincidence and automatic, to become the starting point for many of his (automatic) paintings, the rapid and automatic execution of his mechanical pictorial works, with which he reached the

affix, which he expressed his most abstract tendencies (Bowness, now, European Art Nouveau, 243-244) and (Amhaz (Mahmoud, Contemporary Fine Art). The works of (Miró) have expressed infinite simplicity through his tendency towards automaticity and primitivism in expressing shape and color and reducing some of them and revealing what is inside the human soul of the subtleties that came out in the form of subjective projections on the surface of the painting. Which confirmed it (Leibniz) that believe the act and believe is to say about MaisdrKhater without noticeable interference from the conscious mind that would planning, organization and coordination (Aljbakhanja, Mohammed Sidqi, aesthetic sense) . (Miro) created a world inhabited by symbols, riddles and signs, because his nature tends to work falsities and distortions related to symbolic values (Hasan, Hassan Muhammad, The Schools of Contemporary Art) . The (Miro) more surreal , gave pairings illogic freedom fully in the picture automatic and joy flow from the eye innocent and knowing bombastic at times in the exploitation of shape and color , have been destroyed (Miro) form the picture and enter the drawing words to demonstrate his belief draw poetry and painting (Bowness, Now, European Modern Art) . (Miró) was extending the link to prehistoric people, and he was also influenced by Surrealist ideas, so he painted in a childlike manner with complete freedom and spontaneity.

And (Miró) revealed his humorous spirit when he reduced everything and made it in its simplest form, expressing an innate childish imagination mixed with prehistoric drawings (J., E., Muller, A Hundred Years of Modern Painting). As we note that (Miro) Asorvi most of his paintings are his memories of childhood days and lasting nostalgia about the past are embodied dreams on the plate, which carries the internal conflicts that afflict humanity, as work (Miro) has stimulated the simplicity of the finite, but remained puzzling being a unique artistic personality And the search for a new vision that is more pure and more virginal, and this is evident in the past for the artists in their tendency towards innate, primitive and naivety in shape and color, reducing some of them and revealing what is inside the human soul of the subtleties to emerge in the form of subjective projections on the surface of the painting . And these artists, including (Juan Miro) distinguished their style in this way, they sought to search for a new approach far from any art school, for they basically stood apart from modern art, so they were the bridge on which the successors walked to build the artistic movement and practice this type of art. Innate art even though (Miro) was one of the artists who reduced everything and made it simpler Signal may be not only, and was able to develop its own style , which was automatically the same time Chaoria expressive and imagination to Aigoy something on the curb , where the creation of men , young primitives Haza appearance , made them laugh suppressed and a tinge of evil in Ksmathm , they Mhdohn , greedy , stupid , and cruelty Sometimes he places them side by side with strange birds of various shapes and accompanies them with schematic shapes of the sun, moon and stars . (Miró) reminds us of prehistoric gods , especially the mother deities of the Stone Age, as they are always characterized by a sense of humor that was a support for their existence and then ended with their possession (JI, Muller and Frank Elger : A Hundred Years of Modern Painting) . Thus becomes the work of art (Miro) surface overflowing of Pfdhaouat free play. We can observe modes of business (Miro) is almost the earliest and imbue works (Miro) ikigai , which print out by his drawings

, has the form of a world Jinn breathtaking full of shapes dysentery suggestive in the colors bright , and the lines flowing , that the ease recalcitrant and fantasies of children and the power of expression under the guise of a virtual From reckless light touches that make (Miro) one of the most prominent modern innovators and he stands side by side with another dreamer as (holistic), and the reality is that the difference in visual reaction generated on the actions of (Miro) is similar to that of the child who sees in his formations as (clouds, or cracks the b Lat or on the walls of Alba Maly in the accomplished aesthetic of the child represented surfactant imaging in Modernism experiments based on free play and search for pure form, mystic and activation . as artistic self turns into pure color or tones abstractions formality or tremors linear sensitivity to the rhythms of color (Valley Ali Shennawa, The Pictorial Surface Between Imagination, Logic and Interpretation) . Thus, visionary actions escalate with their endless activities in the world of creative imagination through loose spaces of intuition represented by the possibility of free play in (Miro), Or the meeting of the circumstances of a surreal strange scene with a quarrelsome emotion of joy tinged with astonishment and crying to unleash this inner spirit with any way you like and with childish naivety (Wadi, Ali Shennawa, *ibid.*, 51-52) . And characterized the work (Miro) " Baghannaiah and poetic spirit of passion ... and possess the spirit (self - total) creative as granted durability permanence towards penetrating Elzimkanah and where a lot of spontaneous children, and thus closer to the free play " (valley, Ali Shenawa, surface imaging between Philosophy and Perception).

3. Indicators of the theoretical framework

Most of the artist's drawings (Juan Miro) stimulate the senses and push the subconscious to search for childhood and arouse emotions through simple themes but rich in dreams. The aesthetic sensations respond to the works of the artist (Juan Miro), which resemble exclamation marks and an instinctive tendency to gravitate towards all that is childish vision, with a philosophy that stimulates the eyes and drives them to analysis, interpretation and exploration. In many of the drawings of the artist (Juan Miro), we see the surrealist imaginative, resulting from a reality that obscures him with symbols and with an aesthetic philosophy whose meanings are based on a philosophy that begins from childhood to nature. Plates containing (Miro) on the ambiguity imposes a lot of reflections in the lines and symbols and expressions that have the ability to explore the depths of the subconscious and explore Almchaksat peeking inside our souls. The tendency towards childhood in modern painting has become an expression of the self and has been associated with some of the characteristics of children's drawings to express their inner components in a childish way, so that these drawings achieved cognitive contact with the activities of modernist painters who have a special creative vision that distinguishes them from other painters. Children's drawings are an important reference for modern art and its many currents, given the common primitive and experimental approaches. Children's drawings are characterized by special features such as transparency, distortion, and spontaneity, which opens the way for new formations in authorship, composition and creation, which makes there are approximations between them and some of the drawings of modern painting artists . Children's drawings are distinguished by being an important aspect to reveal the insides of the human psyche and the inner

components of the unconscious, they are not just meaningless sketches, and each child has his own and distinctive features when drawing that are not similar to the characteristics of his peers, but they meet in general features such as spontaneity, spontaneity and distortion. The unconscious is associated with children through the transformation of ideas and images into cabinets behind the child's consciousness, upon which he relies at whatever time he wishes, in order to depict the viewer with what he knows about it and not with what he sees, a characteristic that the modern artist shares with the child in the completion of his drawings. It may be behind the artistic expression of the child because of his feeling of enjoyment and the fulfillment of the sensory and motor aspects by employing them through a work of art, and the initiation of drawing in children is a codification of himself, his personality and their motives so that he composes through it free and expressive alternatives to freedom with the help of his delicate memory safes. The spontaneity of childish performance in children's drawings is associated with the unconscious, which calls for the rejection of everything that exists in the physical reality, so its mysteries are transformed into cabinets behind the child's consciousness, which he requires whenever he wants, but they are products that are not characterized by the absurdity and uselessness and meaning, but rather one of the pillars of building the soul in the cognitive and emotional field and a sensor for detection For creative capabilities. The objects drawn for the child are associated with the purpose of reaching knowledge of their phenomena and their importance for the child through adulthood, lengthening, deletion or miniaturization, and these transformations would reveal his effective self towards external things and the extent of his attachment and connection with them.

Drawing for the child is a language and a means of communication, as its formations are free and not restricted by their realistic contents, as he draws what he knows and what travels in his memory about the thing, and therefore the characteristic of transparency appears in his drawings through the interactions of objects and their superpositions. Transparency breaks the barriers behind which things hide and thus he does not care to show Details of objects and objects. Children's drawings are characterized by the fluency in expressing ideas, repeating and twisting forms, which opens wide areas for new formations. Many of the fees of children is vested Belhzawah coincidence that my form through the effects of deliberate practice actions and movements spontaneously.

4. Previous studies

After the researcher reviewed most of the studies and research available in the libraries of the Faculties of Art, and by looking at the research available on the Internet, it became clear that he did not research a study of the painter (Juan Miro), but rather related topics were researched, including the master's thesis of the researcher (NiranNajah) tagged (Characteristics of childhood in modern European painting) The research problem was looking at the following question : The characteristics of childhood in modern European painting , while the aim of the research is (you know the characteristics of childhood in modern European painting) and thus this research is more general and comprehensive than our current research and does not concern a specific artist, The other study is for the researcher (SuhadAbada) and her research entitled (the artistic characteristics of children's

drawings and their representations in Paul Klee's drawings). The research problem was crystallized in answering the following question: What are the artistic characteristics of children's drawings and their representations in Paul Klee's drawings, and the aim of the research is (you know the characteristics The artistry of children's drawings and their representations is in the drawings of (Paul Klee), which is a different study on the part that it is concerned with a modern artist different from what has been studied in our current research.

Methodology

Search procedures

First - The research community: After reviewing the available paintings by the artist (Juan Miro) from the Arab sources and the Internet, especially the paintings that bear childish features in drawing, the researcher was able to collect the framework of the research community (25) artworks after excluding the drawings that do not have features. Childhood in drawing

Second - the research sample: The researcher examined a sample chose the adult (5) a work of art in a deliberate and to achieve the goal of current research.

Third - Research Tool: The researcher used the indicators of the theoretical framework in analyzing the research sample.

Fourth - Research methodology: The researcher adopted the descriptive and analytical approach (content analysis) in analyzing the research sample.

Fifthly - sample analysis:

Model (1)



C: \ Users \ PC \ Pictures \
images.jpg
Artist Name : Juan Miro
Business Name : hunter (View
Ktalone) The Hunter View (the
Catalan Landscape)
Material : Oil on Canvas
Size : 64 cm x 100 cm
Al-Aidi : The Museum of Modern
Art - New York
Year of Completion : 1923-1924

The landscape of Catalan, is one of the surrealist paintings of Joan Miro were identified and documented each object in the configuration, which gives us an understanding of the theories and imagination that inspired these abstract creations, where he began (Miro) in 1923 in a strong push towards landscape painting, at least From his abstract surrealist perspective, where he thought he could represent his local area, in Catalonia more precisely in his paintings that even nature could achieve, as

this was a pure commitment to his work and the ability of the compositions to be precisely designed according to the intentions of the individual rather than the randomness of the natural world. . Unlike the background of the two colors which sets out almost the scene of heaven and earth, as there is little, indicating the presence of a landscape when viewing the first of this painting, also note blows relatively brush Simplified used by (Miro) in this painting, which contains a set of elements, there is in The upper left part of it contains many of the features of the hunter's face, as we see an ear of awareness, a drinker and a pipe, with adjacent smoke, and the curved line below represents his arm, and the large triangle that is located near the middle of the formation represents his rifle, in addition to more other touches, complementing this structure The shape, and these features are what form the title of the painting, but there is a lot to see through the structure of the composition, including flies, different birds and vegetables, in addition to all the colors that produce the sea, sky and land, as we notice in this painting the adoption of the shorthand characteristic in the representation of shapes, which is a characteristic similar to an embodiment Children for their drawings, which makes the painting appear childishly, which in most of his drawings (Miró) used to embody shapes and display them with innocent features through his suggestion of simplified and varied shapes, as the shapes here were transparent and less Subtraction and reduction, in addition to activating a state of color harmony between shapes and background (space), which is characterized by spontaneity and simplicity in the automatic performance of lines and colors . Hence, (Miro) stresses the need to deliver the childish obsession to its highest levels through childish treatments in linear formations and colors, which is a clear sublimation of what the childish imagination has produced and the attempt to monitor childish action through levels of suggestion and expression in form, line, color and volume .

Model (2)



D: \ images (7) .jpg
 Artist Name : Juan Miro
 Business Name : Carnival Harliken
 (Harlequin the Carnival)
 Material : Oil on Canvas
 Size : 66cm x 93cm
 Al-Aidi : Bright Knox Art Gallery -
 Buffalo
 Year of achievement : 1924-1925

This painting (Miro) is one of the most prominent paintings of surrealist art, and it is the name of a famous Italian theater character, when a carnival was established, which is indicated by the title of the painting, and a celebration known as Mardi Gras appears in the painting, the celebration that takes place before the start of the Lent

fast, and centers on This painting is about a clown in a carnival, although the clown resembles a guitar, but it still retains some of its characteristics such as the costume, mustache, admiral hat and tube, but the clown in this painting is sad, it may be due to a hole in his stomach, these details may refer to personal life experiences To (Miro) , because at this point in his life he did not have much money for food and was on the verge of starvation, we notice that this painting depicts a celebration, in which all the characters seem happy because they are playing, singing and dancing, some of the things in this painting are stereoscopic, and some seem to be He moves and dances as well. One example of this is the ladder on the left of the painting, which has an ear and an eye, and according to (Miro) the ladder is a symbol of flight and flight, and the height represents the green field, and to the right of the painting there is the earth, because according to him, (Miro) He was obsessed with the idea of conquering the world , And the cat in the lower right of the painting represents the real (Miro) cat who was always next to him while he was drawing, and the black triangle in the window in the upper right corner represents the Eiffel Tower, the painting includes many other imaginative and magical elements such as mermaids, fish outside the water, dancing cats and shooting stars And a creature with wings in a box that resembles dice, musical notes , floating, and hand floating, there are many strange shapes and curly shapes that seem to move or float around the painting, and their beauty appears in its wide composition , as the painting appears as a way to express his inner life through art, This is what children do when they practice drawing, and through drawing without planning the topic or composition, as both the child and the artist sometimes participate in drawing all the ideas that come to mind for drawing, and thus draw his unconscious ideas by simply placing the shapes on the canvas, thus being able to Creating images of shapes based on his imagination, and art historians have considered that painting as a depiction of the subconscious of the human being, at a time when (Miró) began drawing in the surrealist style, where it focused Surrealism on the dreams and the subconscious mind of art as materials, and enable (Miro) to take advantage of these ideas, the kind that stems from the collective unconscious, as drawing the subconscious mind also drawing his experience of life and his memories, to collect between these two sources, and relied on his imagination to create magical elements in his paintings, which reflected inadvertently on the experiences of his life, it is through which the viewer recognizes the sadness (Miro) and happiness and imagination of creative, since March (Miro) in this painting a kind of visual condensation by stripping forms of realism features, and convert them across the line structure to the features simplistic, make them Close to the data of childish expression and drawing with the thinking, mentality and ability of the child, here we note that (Miro) the artist equates with the childish personality (Miro) carried in the folds of his mind and emotion .

Model (3)

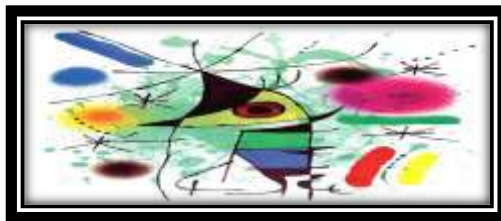


D: \ Women and Birds at Sunrise
Joan Miro.jpg
Artist Name : Juan Miro

Business Name : Women and birds
 at sunrise And Birds At Woman) by
 sunrise)
 Material : Oil on Canvas
 Size : 65 x 54 cm
 Al-Aidi : a private group -
 Barcelona
 Year of completion : 1946

In this painting we can instantly identify the eyes of the woman mentioned in the title. In addition to a surreal representation of the rest of her body, a red sun sits proudly in the textured upper part of the painting, which helps us instantly understand that we are in the open air, and the birds themselves are drawn from another series of figures. Abstract, and placed (Miró) in the space around the human figure, (Miro) mostly in this painting, used strong black lines to create the figure, with the use of color afterwards to emphasize the main parts of the work, at a time when the entire surrealist slogan revolved around taking the elements from Reality and rearrangement in an alternative thing similar to what you might find in a dream. I like (Miro) in this painting to use light-colored backgrounds, leaving them rough and semi-random in their tones, in a manner similar to the turmoil of nature, the intention was to avoid that the backgrounds appear, as if they were made. Carefully which may have distracted attention from the main parts of the composition, the artist had earlier worked with high levels of detail before becoming more abstract, and eventually reached the reduced pattern found here, where we only see individual shapes and lines. In addition to the standard use of a group of colors, he really arrived as an abstract artist by this stage of painting, and he rearranged the things that we know from the real world in a way that makes it very close to the child's drawing style through the property of distortion, exaggeration and automatic in embodying his shapes on the canvas, as we note The existence of manipulation in the formal system of the human body based on distortions in the realistic proportions of shapes, which appear to be the result of a spontaneous act, and similar to the drawing of the child in his spontaneous and expressive approach and imagination or the link between reality and imagination at the same time .

Model (4)



D: \ Singing Fish Joan Miro.jpg
 Artist Name : Juan Miro
 Work name : Singing Fish
 Material : Sticker printed on paper
 Size : 60cm x 80cm
 Yard : Italy
 Completion year : 1972

This work depicts what is known as the singing of fish, and it is one of the best works of (Miró). The painting has a childish and fun simplicity, in which the artist sought the primitive pictorial style as in cave paintings, where we notice the abstract lines and precise shapes executed by the artist stemming from an imaginary mind where

he focused (Miro) on drawing the fish's eye and the scales to obtain the details of the fish's shape, which allows the viewer to get to know what is meant by the artist and then builds the rest of the image in his mind, since from the artist's point of view mastering freedom means mastering simplicity and thus the line and color are sufficient to show the most beautiful A picture, as we can see the simplicity of color and line in the abstract style, which is similar to children's drawings, and thus his drawings appear with a unique aesthetic despite the simplicity of his line and shape, he used to think a lot about each composition before starting so that the final result is accurate to what he always imagined it takes a change Oil paintings, and we note the dependence of (Miro) in this work on the reductionist characteristic, in constructing the figure, as well as deviating from the correct anatomical proportions, for the shape of the fish, according to a childish vision that drives his self-concerns that are reflected in the state of color harmony. The simple color treatments that the artist dulled, gave (Miro) in this work a color preference to occupy the total area or the remaining space as a background, in a bright and harmonious form to visually show the shape resulting from the contact of (Miro's) vision with the nature of childish thinking in drawing . Also in this work was the feature of repetition that appears to form an important link to analyze the bonds of the relational structures of lines and colors and to show the childish content that prevailed in the characteristic of spontaneity and spontaneity in drawing, such as depicting the fish as if he were a person standing on his feet and singing, and thus it happened with us a depiction of a childish form and style in drawing in which the childish nature multiplies Included in the philosophy of (Miró) towards the forms and contents that make it characterized by exoticism, and therefore the characteristic of diffusion which was confirmed by the structure of the formation according to the broad imagination of the child supports the aesthetic view of (Miró) , and we also note that the structure of the fish shape adopted the geometric structure such as a triangle and a rectangle, but it is not equal. The ribs, and therefore the symbolism of this artistic achievement brings us back to the stages that the human mind had previously surpassed in its advanced stages, but it did this formation due to its nostalgia for the simplicity of reality that led the artist to this childish representation with varied color and linear formations .

Model (5)



D: \ unnamed.jpg
 Artist Name : Juan Miro
 Business Name : mural people and
 birds (People And Birds)
 Material : glass mosaic
 Dimensions : 8.53 m x 15.85 m
 Returning : Ulrich Museum of Art -
 Wichita, Kansas
 Year of achievement : 1972-1978

This work is one of the largest (Miro) works, which is the only glass mosaic mural, and it is one of the largest two-dimensional (Miro) projects , which consist of a million pieces of Venetian marble and glass, fixed on a concrete wall on an aluminum

checkerboard, and this mural is considered a unique work Late in the artist's career, and we notice in this work that the artist (Juan Miro) is trying to awaken a sense of the aesthetics of organized chaos that derives from nature and its distinctive colors capable of achieving pleasure in art, and with a simulation that pushes the recipient to enjoy through its motives deduced for human concepts steeped in a strange inherited environment Aesthetically speaking, isolated from the natures of customary art, with an intense color expression of contrast, and visually affecting the hidden meaning of human emotion based on unconscious reflections on human behavior and its strange, as it addresses the nature of the relationship between man and nature, artistic legacies and folk tales through drawing and exploration, and with artistic deliberation starting from Line to space, color and within the strict rules in which it adheres to show chaos in nature and man, which gives his works the richness in description and An analysis of a vision from which different visions are derived, including reality and the dreamer and what is derived from them from the surreal, which contributes to elevating the person to a position that distinguishes him from others, within the imagined, surreal and poetic dreams that are not without visual rhythms associated with color and its gradations that reflect the value of the Spanish heritage and its popular stories that emerge from paintings They are mostly geometric shapes, and are overwhelmed by the symbolic sense and dreamy imagery in different worlds, which are mostly humorous and popular with their colors, return their artistic roots to the heritage and colors that stimulate the senses and push the subconscious to search for childhood through simple themes but rich in dreams and with ecstasy and astonishment in expressing oneself and its anxiety from During painting, so we notice in this (Miró) work that aesthetic sensations respond to his works that resemble exclamation marks and an instinctive inclination towards everything that is childish vision, as this work depicted a clear childish theme by playing with lines, colors and childish shapes through the superposition of lines in the body structure The humanist, which is a similar image to what the child does in his drawings, which is the intellectual and constructive contrast of the forms from what they appear in the physical reality .

Results

1. The linear structures came in the drawings of the artist (Juan Miro) as visual necessities that enhance the value of linear diversity in drawing and embodying the childish features of the shapes, whose lines are scribbled, soft and emotional, as in the sample models (4 , 3 , 2).
2. We note that the characteristic of repetition has an active role in embodying the units of linear and color painting, in a way that serves the unity of the artistic work and the artist's childish ideas as in the models (2, 4, 5).
3. The childish visions varied in the productions of the artist (Miro) within several attempts divided between surrealism and the abstract style as in the sample models (2 , 3) .
4. Manifested signs (vulnerability to the environment and the ocean) according childlike knowledge, to create a clear sign of modernity fees, they involve social and

psychological dimensions of common, between them, as the scenic images and Arhasatha the m trading, Tstgari psychological projections carried by Walsh x will peeking inside the artist, which The artist (Juan Miro) appears as a prominent feature due to the visual stimulation of the image, and this can be seen in the models (1 , 2) .

5. The feature of spontaneity appeared through play and the spontaneous inclusion of structural elements (shape, color, and line), as nature (spontaneous) emerged as a prominent feature in the performance to crystallize a spontaneous nature of the distribution of structural elements, and this came in response to the travails of the human self of the artist who is free from academic restrictions and conditions, which appeared clearly in the models. (1 , 3 , 4) .

6. Distortion varied formulas in artist fees (Miro) depending on the context of the business formations on the one hand and to the nature of the shorthand intensive images macroscopic and Tmtheladtha on the other hand , there appeared distortion in color and shape as in models (3 , 4) .

7. The color treatments of the artist (Miro) are consistent with the nature of the childish characterization of colors by creating new climates to formulate that color description, as in the models (4, 5).

8. The artist (Miro) was affected by the feature of deletion, lengthening and exaggeration in volumes, which are often found in children's drawings, which we see clearly in the models (1, 3, 4).

9. Most of the works of the artist (Miro) were characterized by the simplicity of shapes and free expression through the use of his memory cabinets since childhood, as in the models (1 , 3 , 4) .

Conclusions

1. The formal structure in the artist's drawings (Miro) was subjected to working mechanisms consistent with the characteristics of the children's drawings, through the artist's self-vision in dealing with themes indicating childish tendencies.

2. Childhood in fees (Joan Miro) effectively visual level of artistic work, according to the daughter , form and content .

3. The cartoons (Miro) constituted legitimate attempts to play free, driven by internal motives and the tendency of the self towards freedom in depicting artistic forms.

4. The features of the childish figure in (Miro) drawings refer to the subconscious data of the imagined reality on the one hand, and to the accumulations of experimental data that the artist experienced in his life.

5. He borrowed the infantile formations manifested in the structure of (Miro) drawings by moving from the visible to the invisible, from the general to the specific, and from the total to the partial .

6. Approaching the field of childhood and its practices constituted a wide working space in the drawings of the artist (Juan Miro), which involve a great deal of interest in what the outputs of childhood produce (influence, influence and influence) and which is an important window of reading windows for the propositions of modern painting.

7. The cognitive and emotional influences hidden in the memory of the modern European painter, including the artist (Juan Miro), are reflected as effective

interconnected relationships that combine the systemic accumulations of the specificity of childish expression, and the inductive structures of the various stages of childhood.

8. The artist (Juan Miro) resorted, in most of his artistic works, to getting rid of the requirements and restrictions, to open up to more spacious worlds, and to return to free play like childhood cartoons.

Recommendations

In light of the current research, and its results, the researcher recommends the following:

1. Interest in issuing various publications (books, magazines and research) that deal with the indications of children's drawings and the deep connotations of lines and colors that express the inner components of the child.
2. Striving to establish educational institutions that embrace the talents of children with special needs in order to overcome the psychological problems that the child suffers from by expressing them through drawing.
3. Teaching the childlike characteristics of Iraqi art painters to secondary school students within the subject of art education

The proposals

1. The semantic transformation of childhood traits in the paintings of postmodern artists.
2. Childish characteristics in modern Iraqi painting.
3. Dimensional structural and intellectual property for the distortion between the fees of children and fees Picasso.

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