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## THE CONTROVERSY OF FORMAL DIFFERENCE IN PICASSO'S ASSEMBLAGE SCULPTURES

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### ABSTRACT

This research is concerned with studying the dialectic of formal difference in (Picasso) assembly's sculptures, and it falls into four chapters, which included a statement of the research problem, its importance, goal and limits, in addition to defining the terms contained therein. A distinctive model in showing the difference in terms of form and content, in addition to the structure and its presence in the works of (Picasso) assemblies, which relied on scientific and philosophical theories to keep pace with the transformations and differences in which these works move from one stage to another. The importance of the research lies in the possibility of observing the dialectic of the formal difference in Picasso's assemblage works at the level of differentiation in form or idea through the different presentation of the artistic achievement, especially in the modern period, from the year (1914 - 1942 AD). It included the theoretical framework about the first topic by studying the dialectic of intellectual difference, while the second topic was represented by the difference in form in the works of the artist (Pablo Picasso), and it included research procedures, while the fourth chapter included the results and conclusions.

### Introduction

Since a long time ago, philosophy has dealt with the problems of human thought and concerned itself with questioning the importance of its existence and its importance in this unknown world, and from this angle there are many philosophical opinions about the fate of man and existence together, so the controversy accompanied the difference in its adoption of the task of standing on the problematic truth between a philosopher and another and another person and another, until modern linguistics came. By presenting a new idea about the difference and what the parts of one word can form from unified differences within a general systemic structure, it is the unifying of those different parts, and accordingly the view of sciences has changed and the part does not represent the whole nor the whole is the sum of those parts, but it is tightly controlled by the importance of the plural system in the end. Since art is related to science on the one hand and literature on the other hand, these ideas began to appear on its formal products, considering that form is the interface through which things and their names are known, and with these ideas accompanying the process of intellectual and material transformation together, the forms differed according to the cognitive view of them. Therefore, the emergence of assemblage sculpture by (Picasso) constituted a real leap in the art of modern sculpture after the sculptural form was characterized by rigidity and direct imitation of nature, which no longer represents an aesthetic importance from which the modern sculptor starts due to the large number of formal repetition and restriction on the structure of any single or material used in the process. The sculptural construction, and with this emergence, the experimental processes proceeded and took various dimensions in which the raw materials overlap in an unprecedented way. (Picasso) relied on a different dialectical vision through his use of (collage) in the production of his artwork in a way of cutting and pasting to evoke a sense of proximity more than work by realizing those models, and these. The experiment represents a vigorous attempt to keep pace with the act of difference as an innovation that tends towards renewal that accompanies visual controversy, so the first to adopt the assembly in his sculptural artworks, including (Picasso), which represents a tangible development in terms of form and material together, the different way that (Picasso) came. Which carries the winds of difference and change, especially in the art of sculpture by taking the remnants of technology and the products it presents, and then reassembling them and transforming them into works of art of a dialectical nature under. The system of the different structure of the form, and what the assembly represents in terms of strange dimensions to art and the art of sculpture, especially at that stage, and from here the research problem was formed with the following question: How was the dialectic of the formal difference represented in Picasso's assembly works?

*Research importance:* The importance of the current research lies in observing the dialectic of the formal difference in Picasso's assemblage sculptures; it represents an attempt to understand the development that occurred in the period of modernity and the accompanying difference and change at the level of the formal structure, and its various means. It benefits artistic institutions and opens new doors to see artworks from the perspective of difference.

*Research objective:* The current research aims to (expose the dialectic of the formal difference in Picasso's assemblage sculptures)

*Research limits:* The current research is determined by the following: Objective limits: limited to the study of the dialectic of the formal difference in Picasso's assemblage sculptures. Time limits: (1914-1942 AD). Spatial boundaries: Europe, America.

## **Literature review**

### **1. Definition of terms**

#### 1. Dialectic: Dialectic

Linguistically: ((controversy, controversy, twisting intensity, and arguing with the rope, arguing with controversy)). (Ibn Manzur, 2002).

Idiomatically: the dialectic is an indication of dialogue and discussion as it also indicates division and discrimination and thus is included within the distinction, and is characterized by dividing perceptions into races and types (Abdul-Rahman, 1979).

Procedural: a dialogue method that results in an intellectual conflict, which requires the presentation of proofs and evidence to prove a particular issue.

#### 2. Difference: Difference

Linguistically: ((The two things differed, they did not agree and were not equal)).

Idiomatically: difference: against agreement, and its use lies in the statement based on evidence, and the difference for some theologians is the fact that those present are not identical and not contradictory (Jamil, 1982).

Procedural: A process of conflicting and contradicting fixed principles and concepts, subconsciously and outwardly, by formulating ideas different from the above that support the modern vision of things.

#### 3. Shape: Shape

Linguistically: likeness and proverb, plural, forms and forms. A shape obtained for the body because one boundary surrounds the volume, such as a sphere; Or borders, as in polygons, such as the square and the hexagon (Ahmed, 1959).

Idiomatically: a term that denotes the way in which the elements take their place in the work of art, each relative to the other. (Stolntiz, 2007)

Procedurally: Formal difference: a type of structural element that adapts to what modern scientific theories describe. It carries a distinctive rhythm characterized by contrast and non-repetition, as in Picasso's assemblage sculptures.

### **2. The controversy of intellectual difference**

Since ancient times, human thought, especially in the era of Greek philosophy, witnessed many debates and controversies that were concerned with reaching an understanding of the essential truth of the universe and existence and the multi-dimensional phenomena that it carries. The first philosophies took upon themselves

to clarify the differences between scientific theories and the possibility of proving them in a scientific way. The controversy was an important position in Simplifying and analyzing the assumptions that arise in thought and the promising future visions that emerge from it, and what lies behind the scientific paths that accompany human development. Since art was present with the presence of man, he adopted the task of dialogue between one civilization and another and the contrast between one nation and another through difference and controversy. The philosopher (Zenon El-Eli) is considered the first to invent the argument, and he meant presenting arguments and evidence that discourage the hypotheses of his opponents, and he referred to the fallacies that surround the overall understanding of the intellectual field, and from here it becomes clear that the argument in (Zenon) is the process of proving the idea that he seeks through discussion Or dialogue, that is, it is a difference of evidence and proofs (Jaafar, 1971). The concept of controversy is also called the science of generality, and it is the most common law that governs thought and society. Controversy emerged in society through a process of revision of the original meaning. It also means the art of dialogue and argument, that is, the art of arguing in the manner of questions and answers, which classifies concepts and divides things into different types and types. (Rosenthal, 2010) Dialectics is a method based on logic that (Socrates) did in the way of answering and solving, then developed by (Plato) to respond to a lot and the contradictory is linked to consistent mental perceptions, and up to (Kant) until he used it in his method by demonstrating (metaphysics) in the way of the difference between it and the knowledge derived from phenomena And he expanded on his philosophy (Hegel), which was based mainly on the logic of argument, moving from a position to its opposite, and then from them to the unification between them, i.e. the unification between the idea and the opposite to a higher level than in the ranks of truth. As for the difference as a general concept, it is the relationship of things that are not identical among themselves, that is, it is the otherness that distinguishes one being from another, through form, description or characteristic, and it is in two levels, the first is numerical difference, ((for example, the difference between Socrates and Plato, they differ from each other. Some are by symptoms and not in essence)). (Mohammed, 2016) There is a qualitative difference, such as the difference between humans and animals, which centers around the presence of the mind in the first and its negation or absence in the second. Therefore, the philosopher of idealism (Plato) has subjected the term difference to otherness ((in the series of ideals the races, each of them, whatever he is, is constantly other than the rest, and therefore it exists as the eye of itself and another is different in relation to any other being)). Here (Plato) asserts that every being is a reflection of the quantity of its existence and a mirror of the infinity of beings, and therefore it exists from its own essence and is multiplied by sharing with others. As for the controversy among (Sophists) it was based on the same saying and its opposite, polishing the words and supporting them with beautiful arguments and stylized proofs in various means and situations, and this does not lead to the essential truth of things, and through the argument they dealt with the well-known philosophical doctrines and opposed each other (the Sophists) were blaming With all other sciences, Mama helps them to elicit arguments and fallacies by pretending to be knowledge. It is clear from this that the argument for them meant contradiction and contradiction thus meant difference by

paying high attention to the opposite and its opposite, and thus they found a way to prove their dialectical method (Youssef, 1936) .

It seems that (Socrates) was the first to practice the debate in an applied manner and relied on two methods. The first consists in refuting the opponent's opinion by the process of luring him by asking questions until he submits a phrase that contradicts his opinion called the implementation stage, while the second is the process of luring him into accepting his truthfulness after completing it to generalizing his truthfulness This is called induction (Rey, 2013), As for (Plato) he ((uses the dialectic as a positive method, aims to reach knowledge of the ideals and the relationships between them)) (Mikhail, 2011). This is what is observed in his dialogues in which dialogue tends to become relatively insignificant, which makes the debate lose its connection with discussion and dialogue, except for taking into account that dialogue is a person's dialogue with himself. Dialectics or (dialectics) according to (Plato), it starts from the part to the whole, that is, it is a process of ascension from the whole in which all partial examples participate. What is called (Plato) the rising controversy (Amira, 1998). As for the second type for him, it is the descending argument, and it is nothing but an addition from the world of proverbs, representing the affirmation of existence and a picture of the structural origin after analysis (Najm, 2001). So, Plato's dialectic is nothing but the outcome of a different set of basic elements of previous philosophies, "it includes the objective argument from (Heraclitus) to the external attempt of the subject from the (Eli) dialectic and the moral thought of Socrates, and he directed all of this from the subject to the subject represented in The example)) (Yusuf, 1936). This is what gave (Plato) a historical importance because he absorbed the previous thought in his thought, ridding the controversy of fallacy and making of it a refined art and science formulated in a tight theory. It is clear that (Aristotle) disagreed with (Sophists) and his professor (Plato) also in his view of the controversy. Aristotle's motives in the controversy were not to establish a new science in order to refute an old one, but rather the controversy was for him "a kind of reasoning that uses possible premises," Any frequent opinions of the public and scholars to infer from them positively or negatively on one issue)) (Rey, 2013). After that, he defends one point of view while guarding against falling into contradiction through the process of difference adopted by (Aristotle), and from here it is also clear that (Aristotle) has violated his teacher (Plato) when he acknowledges that the debate is a science, and on the other hand he disagreed (Sophists) and their views on controversy as the thing and its opposite. Dialectics or (dialectics) is nothing but the static tendency by which one breaks out of the restriction, and shows the understanding in a real light. It is a process of negation and suppression of the limited thing, by means of (dynamism) that gives an essential unity through association with science (Mikhail, 2011). Kant follows in the same footsteps as Aristotle when he paraphrased this word when he said about the dialectic: "It is the logic of the apparent, and the apparent to him is either logical, like the fallacy of confiscation of the first demand, or physical, like the enlargement of the moon at the horizon, or transcendent like an illusion. By which a person thinks that he can go beyond the scope of the mind in order to show the reality of God and the reality of the soul." (Al-Rahman, 1979) Hence, (Kant) considered argumentation to be a deception of the senses because it is a process of confiscating the apparent logic (Amira, 1998). Therefore (Kant) wanted

to show the main role of the mind in the world of perceptions, which paves the way for it in the formation of the real world, and that he divided knowledge into the world of experience on the one hand and the world of reason on the other hand, but he attached experience to the world of mind and therefore he says: Experience and sense And their data does not exist unless they enter into frameworks that exist at the heart of the mind and do not exist in reality itself. Thus, the argument for (Kant) is subject to both experience and sense within the structure of the mind, which means that the mind, through the stage of understanding contradictions, is the one who gives the experience its true strength through argument (Najm, 2001). In the nineteenth century, dialectic was returned by (Hegel), the founder of absolute idealism, to acquire a new philosophical dimension and to carry deep meanings that are still prevalent to this day. The list is combined with totalitarianism, which is quickly overtaken as well, and from the same field, the robbery turns into a part of the process, to be the engine of history, nature and philosophy (Salam, 2003).

The dialectical method of Hegel attaches a high importance to the mind and is hardly separated from it. The dialectic of difference is an expression of the mind and its essence, which is the resulting dialogue between the mind and the mind itself, and through this difference the mind expresses itself in different forms and multiple and varied activities, but despite this diversity and multiplicity of the mind is Its special subject and this subject is what Hegel calls the comprehensive idea ((and the comprehensive idea is the exact subject of the mind)) hence the close link between the mind and its subject, this idea according to (Hegel) is what unites the different (Najm, 2001). And just as (Kant) followed in the footsteps of (Aristotle), (Hegel) followed in the footsteps of (Plato) when he gave this word its ancient meaning as it was with him, i.e. (Plato), and in this regard he says: (Dialectic) is logic itself and it is the scientific application of it i.e. logic Existing within thought, thought and existence are one thing according to Hegel, for (dialectic) thought is the dialectic of existence, and thought is what carries the difference and contradiction between the subject and its opposite, and this contradiction to the compound of the subject and the (dialectical) moment ((is the moment that is In it the transition from the contradiction between the subject and the antithesis of the subject to the complex of the subject)). (Abdul-Rahman, 1979). The first condition of (dialectics) is that the speaker follows the speaker, and the speaker must be convinced of all the evidence he presents, but if the dialogue is intended for the purpose of conflict only and the dialogue is for the sake of dialogue, then (dialectics) in this case becomes a mere hypocrisy.

The dialectical method of Hegel is not an image devoid of any meaning or an illusory framework that can apply to topics external to him, because if this were true, it would be an activity due to the subject itself, for ((Dialectic is not an activity of self-reflection that can apply to a subject from the outside. Rather, he himself is the spirit of the subject that makes him organically produce its branches and fruits.” (Najm, 2001). The method is not separated from the subject because it is the content in itself, and what there is of controversy in this content is driven by any subject, so it is clear that no explanation or presentation can be viewed as a presentation and scientific explanation. Therefore, the dialectic according to Hegel is no longer just a process of

inference as it was with Socrates, but rather represents a road map for him to follow, not in the rational evidence alone, but it enters into history and the universe as a whole. From the claim to its opposite to the authorship)). (Salam, 2003). These three stages are what added and distinguished Hegel's argument and made it take a different and very important place in philosophical thought. Just as (Plato) had an ascending and descending or descending polemic, so (for Hegel) an internal and an external polemic, objective things must have an internal dialectic in them, on the basis that they cannot grow and perish except thanks to the contradictions that already exist within them, and the argument can apply on perceptions in an external way. And he finds some cracks that do not actually exist in them, and this is a kind of sophistry according to Hegel's opinion. or other sayings)) .

The correlation between argument and difference is cognitive in the first place and formal in the second, and this is what was justified by (de Saussure) through his theory of language and the interconnection between the signifier and the signified, and he showed that this interdependence is an arbitrary association, meaning that the signifier has no connection with the signified without the form within the structure of the mind. Therefore, the difference is one of the important concepts of the linguist (De Saussure), as he has looked at language with an insightful look as a system of differences through the difference of the word from the sound. Controversy The difference system was found and this difference is what makes the meaning understandable and perceptible within any building and the artistic structure as a whole in particular. (Al-Ghadami, 1998) Through this scientific view of language, many concepts have changed, including that the part does not lead to the knowledge of the whole through the characteristics of that part, ((the part is not the same with the whole, nor is the whole the sum of its parts only)) (Al-Ruwaili, 2002). Even more important than that is the quality of the relationship that prevails between the parts and determines the system that the parts follow, and this relationship is the relationship of difference that contributes to highlighting laws that contribute to the structure of the whole despite their differences and contradictions in a process that is almost dialectical, rather it is dialectical in what contributes to the transformation of the thing from its object. De Saussure was the first to highlight how language functions are produced by difference, because he understood that the meaning of a word is derived on the basis of its difference from other words, and hence the meaning seems to carry with it a series of differences, which in turn represent a series of intertwining, and this difference is what gives The characteristic of prosperity and wealth on the language, and its applications are reflected in art, given that art is a distinct language that carries within it a large set of permanent transformations. (Selden, 2006) The property of differences (Differences) or ((Transformations) it clarifies the internal law of the changes of controversial and different values within the structure that cannot remain in stability because it is permanent transformation, as for its task is to maintain the unity of the structure, and the continuation of its impact so as not to have to deviate towards the outside)). (Ahmed, 2013) These values are found within the sculptural artwork. The large mass in the sculptural work has a value other than the small mass. This controversial or differential value can constitute the homogeneity of the elements within the structure of the single part despite their

differences among them as well as their differences with others. The structure, as indicated by (Jean Piaget), is nothing but a system of transformations that has its own laws, and this transformation includes the form within the structure, such as the social or political structure or the artistic structure and others. The differences themselves, without these differences going beyond the boundaries of the system or threatening any other elements outside it, i.e. it is a closed structure and the act of difference in it changes the elements within it only, meaning it is a dialectical struggle within the same structure and this struggle is what generates renewal within that structure. Structure (Zechariah, 2014). The rule of difference is the only way to make one of the systems accept new elements or exclude them. The exclusion of a new element usually does not disturb the construction of the overall structure, but rather keeps it in its current state, but its acceptance requires a rearrangement of the constituent parts of the elements of the system, according to the laws of controversy related to the conflict, and this is what It leads the elements to comprehensiveness from the single text to the system of which the text is a part. (Bashbandar, 2006) The structure differs from the building as a whole, an integrated group, because each element or component does not carry the characteristics of the other element except through the complete unity of the building, meaning that the structure is not fixed, but rather it is always different with the corresponding from the inside, and therefore the structure within the artistic text is characterized by new changes of transformations that occur within the same single structure. (Al-Ghadami, 1998)

### **3. The figurative representations in the works of Picasso**

Modern scientific theories have paved the way for adopting unconventional means in the possibility of showing the human capacity for creation and innovation, innovating the new and previously unheard-of in all sciences, including humanity, so that artists adopt the task of radically changing the artistic form and getting rid of the grip of tradition by inventing new means to express their aspirations and perceptions of artistic forms. In a manner that suits the movement of knowledge development on the one hand, and the escape from classical forms on the other hand, this necessitated the emergence of modernist schools and currents with which the features of forms changed and the differences in classification between the arts diminished, and the overlap between artistic genres became an essential feature of the modern era, such as the overlap between sculpture and painting. There is no doubt that an artist like (Picasso) has a behavior specific to art and life. The anxiety and doubt that accompanied his talent and energy led to the diversity of his gifts, the enrichment of his forms and his constant search for the new, and despite the close relationship that linked him to the classics, he carried out a radical demolition process that caused In the traditional form, however, he was very keen on preserving that building and its essence. The modernity of (Picasso) in sculpture is a pioneering experience that is cut off from everything that is traditional and inherited in form and form. (Gillo, 2000). The beginning of Picasso's influence on the primitive Christian, Romanesque and Gothic arts, due to their metaphysical importance and the completely different spirituality they possess. There are two common characteristics of these exotic arts, the first of which is its temporal dimension and the second of its symbolic analogies ((The modern man was looking for a new language of form to satisfy his tendencies



and aspirations)). (Reed, 1994). To satisfy his ideas and interests for harmony and stillness, after his alienation and separation from nature, and this is what inspired (Picasso) to undertake a process of new representations of form. One of the features of the modulation of form in African sculpture, by Picasso, one of his most important and influential paintings in the history of modern art, which is (The Misses of Avignon), which represented the relationship between expression, structural construction, and freedom of formal composition, leading to a lively language, and with which the first steps of cubism were achieved. In the concept of form outside its analytical limits, and he adopted the concept of construction and installation, by establishing an awareness of the importance of formal modification in order to reach a form that presents strength and coherence in the artistic work. (Farouk, 1995)

African sculpture represented a new enthusiasm for all the young artists in Paris and (Picasso) followed suit when he was working on his painting (Deserts of Avignon) ((No one had considered these African sculptures works of art until then)) and they were not of aesthetic value, and suddenly happened A revolutionary change made them into pieces of art because of their two aspects, the first being a social function and the other magical ritual uses, and the latter was more influential on the form because it was not concerned with recording a visible phenomenon, but rather an expression of its own idea to give the non-similar shapes a simile feature through a symbolic arrangement. (Bowness, 1990). (Picasso) believes that art does not have material or abstract forms, but there are forms that can lie more or less convincingly, and perhaps false forms are a necessity for our rational selves, a matter beyond any doubt, because through these false forms and their distortion and distortion of their purpose is our aesthetic viewpoint . (Water, 1997). From this point of view, the form was associated with (Picasso) structural and objective transformations based on his invention of new ideas for form based on the idea that ((we cannot devise a new way of making things or expressing them unless we invent a new way of thinking about them)). (Adonis, 2008). Hence (Picasso) well understood the words of (Cézanne) that he sees things in nature as if they were geometric shapes representing the circle, ball and cone (Cézanne) considers that any work of art has a geometric basis, and it is based on the various structural relations it contains, which is the basis and essence of construction. (Picasso) and his colleague (Braque) reached possibilities beyond what (Cézanne) reached scientifically, by claiming that the artistic truth is (Cézanne) (Mainly structural, structural and architectural, as explained in the cubist doctrine with its advanced dimensions). (Al-Bassiouni, 2001) The form for (Picasso) took a structural character outside the concept of light and color advocated by Impressionism, savagery and other currents, deriving its basic representations of the form from primitivism, negro and popular.

Therefore, he followed what Plato, the author of the theory of the ideals, believes that the geometric shapes that are not related to nature and do not imitate it are the ones that represent the true beauty because they represent the essence and essence of that nature, and from here he sees that the world is nothing but geometric formations, and in this regard he says ((What I mean by the beauty of forms does not mean what the common people understand of beauty in depicting living beings, but I mean straight

lines, circles, planes and volumes formed from them by means of rulers and angles)). (Amira, 1998) thus confirms that these forms are not relatively beautiful, but rather represent absolute beauty, because they are not subject to human standards and are not dependent on their desires or needs. Beautiful shapes are the ones that have rounded and flat surfaces in which the details do not match, in the view of necessity for large blocks. Giving health to the shape is what Picasso was looking for, as he searches for fullness and solidity through the parts that make up those parts. (Water, 1997). (Picasso) dealt with the form in a new way based on synthetic engineering origins, which comes through the different relations, their overlapping and overlapping, and eventually turning them into a tumultuous state of entanglement, and this formal entanglement negates the first features of natural effects, and transforms them into other formal elements that are almost devoid of expression with what is characterized It is related to some of what the geometric shape represents, and from here (Picasso) discovered what was called cubism or the cubist school. (Farouk, 1995). Picasso's interest in form increased beyond superficial methods, as he incorporated a variety of materials containing paper and painted surfaces into compositions of rectangular shapes, so that the focus was on the superficial enrichment of tangible reality, in contrast to the methods used in the past to take the eye and mind beyond the surface of the canvas to represent characters and landscapes. To cancel the realistic form of the symbol (Alfred, 2017) He then uses his cubist forms, especially on his drawings executed using the (collage) technique, which was mainly inspired by the art of sculpture, so the interlocking surfaces of simplified forms extracted from things that are seen from multiple points of view, where it depends on flatness and illusion to show the depth of the art form. (Nobler, 1987). Julio Gonzalez (Picasso) inspired new ways of sculpting and how to show his formal representations, which is metal sculpture or roads on iron, and this was not his first era in this direction, his other friend (Pablo Garglo) was most of his iron works ((masks in their origin to primitive African models)). (Reed, 1994). Which was influenced by (Picasso) previously, so those masks inspired him the idea of (the open form), which was used for decorative purposes, and there is another form of sculpture called (transparent sculpture) and its goal is to display the thing from the inside and outside at the same time. Figure (1), (2).



Figure (1) (Mask) Julio Gonzalez 1939 AD,  
22 x 15.5 x 12 cm



Figure (2) (The Knight) Pablo Garglo  
1928 AD, 19.5 x 28 cm

(Picasso) was able to set for himself what is called (formal summary), that is, summarizing visual experiences into thrifty abstract symbols, which are easy to recombine and formulate within constantly renewed buildings, which is called the special style or spirit of the artist, and this pattern that Picasso invented is cutting the shape from its origin, and the generation of new forms of it based on the eloquent abstraction of the stocks of vision so that the form seems to him to lose its connection with the original, so new forms are generated from it within new worlds, his experiences and his own language are unique. (Farouk, 1995). Picasso's iron forms, in particular, were distinguished by certain emotional characteristics (they are sinister, mysterious and sometimes humorous). (Reed, 1994). It may not have a conscious intention to create something that is a tribal idol or idol, because those forms have a kind of magic. There is no doubt that (Picasso) was able to free himself from the constraints of molds to rise in a form above the traditional directness of the material through a special authoritative approach that allowed him to move between several directions and artistic experiences to achieve by this movement a tremendous amount of diversity in features, composition and construction, and perhaps the composition of the elements and the construction of the form are the two The most important characteristic of his artistic productions, and their features varied, so it began for him like mental engineering that is built according to a tight vision, even if the form took the aspect of expression, and its elements differed, so his concept of representation was ((a precise concept of the meaning of construction and installation to rise in form without prejudice to the content)). (Farouk, 1995). Picasso relied in his formal representations on the question of skepticism, as he was "questioning all previous standards of style as a measure of the artist's maturity". (Al-Bassiouni, 1986). Thus, he does not seek a specific style by which the form that accompanies the innovation process is determined, as it changes from one era to another, and this does not mean that he innovated in one period and did not care about the other, but rather he wanted to make room for artists who have one style and have succeeded as well, and this What made the door open to two types of *ijtihad*, the emphasis on style and the emphasis on neglecting it as a kind of revolution against the stagnation that accompanies form

### **3. Indications resulting from the theoretical framework**

1. The controversy of difference in (Plato) was linked to the processes of ascension and descent with the knowledge of the part until the whole becomes clear.
2. (Aristotle) counted the argument as a deductive process involved in understanding and breaking the restriction by using a variety of opinions.
3. (Hegel) considered controversy as a continuous process interacting with the differences that occur in thought and reality, and from this interaction the one subject becomes active and multiplicity.

4. According to Saussure, the difference is related to the shape. Each structure represents a difference from the other similar structures.

5. The figure was associated with (Picasso) interlacing to show the depth on the work surface and his interest in the technique of integrating different material elements, and his use of daily ready things to activate the aspect of formal difference.

6. The material represents a key element in showing the act of difference by shifting and distorting it in order to reach different aesthetic products.

The formal difference was associated with (Picasso) on the lines and geometric shapes as representing the true beauty of the abstract, including the interlacing that paves the way for seeing the form in multiple directions. .

### **Methodology**

**Research community:** For the purpose of defining the research community, the researcher reviewed the relevant Arab and foreign artistic sources and the information network (Internet) and the available artistic encyclopedias interested in Picasso art. It was found that the research community consists of (20) sculptural works, and this is what is available and what happened It is the researcher.

**Research sample:** The research sample models were randomly selected from the sculptural works of the artist (Picasso) according to different stages of time, which numbered (3) works, according to the following justifications to ensure achieving the goal of the research in terms of addressing them: -

1. Clarity of the samples of the selected sample, including the references it possesses, for the compressors of formal variation.
2. Diversity of the sample models according to the artistic stage and its difference according to the artist's ideas.
3. Sample models enjoy an effective artistic fame in establishing new concepts in modern sculpture.

**Research Methodology:** The researcher used the descriptive analytical method as a method to help him achieve the research goal.

## Research sample analysis



**Model  
(1)**



**Model (2)**



**Model (3)**

**Model (1)**

Business name: Absinthe glass

Completion year: 1914 AD

Material: spoon + wax + bronze

Ownership: Museum of Modern Art, New York

The work was built from several synthetic materials in an assembly method. It contained wax. A real spoon was placed on top of it, ready-made, perforated at its end, painted white and bronze, and some parts of the work were spotted in red. The work is in harmony outside the inferential limits of the reality of the required perception, as it derives its formal difference from a superimposed structural system in a way of relying on parts that are not equal in size and dimensions, which causes confusion in the overall formation process. This confusion contributes to deceiving the mind through neglecting the balance between the parts and their different spiral movements within that building. Through the ascending and descending movements from above and below the cylindrical shape, the visual extension appears in the geometric depth of the shape, which represents the end of the simple employment of the material outside its realistic framework. Through the assembly process adopted by (Picasso), he passed the stage of naive imitation in his sculptural works, as he seeks to show another technique of the form. It is linked to scientific and intellectual variables by including the ready-made spoon within an unusual technical structure that does not comply with the requirements of what can represent reality. With this skepticism, Picasso was able to remove the material from its desired goal of eating to represent another system that depends on balance outside physical laws by installing a piece of sugar over the end of the tilted spoon. The most important thing that was achieved in this work of (Picasso) assemblage is his invention of a new style in the art of sculpture that depends on It is the installation and assembly of contradictory materials and raw materials, and then represents them in a visual unit that depends on illusion and illusion, including the various assemblies and formulating them within a different formal structure. In this concept, Picasso abandoned the importance of relying on only one material to build his sculptural forms. The controversy of the formal difference occurs in Picasso's assemblage works as a result of the differences owned or formed by the structural elements among them that call for instability in a continuous movement due to the conflicting energy possessed by its components

within the general pattern of the total form, which requires a new formal excitement at each stage the eye passes Up and down, it requires disagreement, to overthrow the stalemate that (Picasso) wanted to end, marking a new stage that carries innovation, modernity and its scientific innovations..

### **Model (2)**

Work name: Woman's Head

Completion year: 1929-1930 AD.

Material: painted iron + sheet metal + springs + metal strainers

Ownership: Picasso Museum, Paris

The work was built from a variety of materials, iron, metal, filters from the springs used for watering plants, and some metal tapes. (Picasso) relies on transforming the visual vision from an intellectual state to a structural state by assembling and arranging the various elements of the shapes in a typical building that shows the artist's ability to deeply sense what can That it be any consumable material that cannot be fused within the aesthetic existence, and therefore (Picasso) targets the formal variables of mass and size and what can come from them due to the forced mixing that Picasso followed in his collage works to link the forms he adopted in this sculptural work on the importance of the contradiction occurring Due to the acrobatic movements surrounding the work, each movement is nothing but a contradiction or reaction to another movement due to the contradiction of the forms within the same block. (Picasso) was able to move away from the classical form due to its association with the idea of coming up with a completely different style from the common forms, so his aesthetic system adopted the relationship of difference that occurred thin and thick and flat and curved lines ... to be in line with the data of understanding obtained on the different form in a dialectical abstract process stemming from separation and communication Between the parts and what they produce of structural variables that appear on the parts of the work as a whole, and these differences are what enhance the objective understanding of the technical construction of what each element carries something different from the other elements, so the difference is made in what the different forms highlight, and thus the heterogeneous elements are collected in one format to adopt the concept of total unity In spite of the partial differences between one element and another, and with this performance (Picasso) passes the possibility of communicating with the classical form adopted at the time, displacing its intellectual importance and replacing it with others that have power and laws completely different from the previous system, so that he is able to reconstruct the formal structure in the final assembly process and is in line with the data of modernity and its philosophical and constructivist ideas .

### **Model (3)**

Work name: Thor's head

Completion year: 1942 AD

Material: leather bike seat + handlebar

Ownership: Picasso Museum, Paris

A work made of very familiar materials. The seat of a bicycle is made of leather in the shape of a triangle, with screws attached to its sides. It has been perforated in the

middle with three holes, as it appears from the animal's breathing apparatus. As for the handlebar, it represents our bull horn, and with this assembly the bull's head was completed. A great difference in the lengths of the two horns of the bull's head, which stems intentionally from Picasso's vision of shapes in general, as he sees that any two halves are absolutely equal in any body, whether human or animal, and also not similar in thickness, rotation, etc. This represents a natural difference without interference from One, (Picasso) relies on the possibility of referring functionally consumed materials and framing them in an aesthetic form outside the limits of their previous importance, and it is clear that the idea adopted by (Picasso) in the assembly process for his sculptural work is a very simple idea in terms of content, but it is a deep and unexpected idea for the mind's perceptions and its postulates. However, (Picasso) was able to find what the mind could not imagine from a formal formation (Picasso) depends in his sculptural works on experience, understanding and exploration, and what matter and its variations can add from unexpected forms through the link between them. It is within a single block, and from this application the change arises to satisfy the artist's creative inclination. The general form of the work seems close to the real truth, but it grows outside the limits of appointment and carries with it a number of dialectical differences that occur in the form such as the simplicity of installation and its strangeness at the same time. The dialectic of formal difference was obtained in Picasso's assemblage works in his distinctive potential and his vision of expendable tools and scrap outside what others see. He is concerned with the issue of formal difference by assembling various materials within his sculptural achievements, thus stimulating thought for a huge number of possibilities that can exist on those sculptural achievements. The trash after reassembling it a second time, and with this intellectual and performance orientation, (Picasso) was able to attend the art scene, not only as a painter, but as an artist inclusive of all the various plastic trends and knowing what he does with absolute intent. .

### **Results**

1. The concept of the controversy of formal difference in (Picasso) is related to his great interest in the geometric form and what may result from that form of different formulations at the moment of construction and installation using the assembly technique.
2. It appears that the controversy of formal difference in (Picasso) relied on the point of optical illusion, as it works to deceive the mind in order to be able to show its aesthetic forms in a renewed way, as it adopts the issue of visual and mental skepticism together to communicate its strange forms outside its time dimension.
3. The controversy of the formal difference in Picasso's synthesis works is mainly related to the movement and the differences that can be shown by that movement. The continuous permanence generated by curves and curvatures calls for contemplation and attention to the controversy that this permanence can cause on those assemblies forms.

### **Conclusions**

1. (Picasso) has crossed the simple classical form by adopting the mechanism of assembly, assembly and cutting, and then connecting what is cut in the building of his sculptural system, to arouse visual astonishment in connecting those discordant parts and what they can look like with a new artistic formulation.

2. (Picasso) adopted the importance of experimentation behind the realistic perception of thought and performance, so the forms appeared with new treatments and various characteristics different from the idea of expectation intended by this representation.

Picasso's assemblage works reflected the important reality of the art of assemblage sculpture and what can be used in an unobstructed manner from the products of technology and its spent waste, in the process of re-inclusion of strange and rare forms of expectation and occurrence.

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