

## The Structure of the Image in Modern Art

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**Abstract:** The nineteenth century was characterized in all areas of life by total transformations, as this century witnessed scientific results and industrial developments, accompanied by intellectual and literary revolutions, which invaded Europe and the world afterwards. After them, many artistic movements emerged that were inspired by technological and ideological development in their components, and all this was reflected in the thought, style and technique of artistic works in the era of modernity.

The artistic image has been and still is the basic concept in aesthetic theory, as art from this point of view is a qualitative form of reflection of reality, and this reflection reads us in different ways in the arts of modernity and postmodernism in its natural form, but it remains a reflection. It differs in poetry from sculpture, from architecture, and from photography, dance, and acting, but it nevertheless remains a reflection. The following research deals with simplistic attempts to trace the concept of image structure in art.

The research was divided into four chapters, the first of which included the definition of the problem of research, its importance and the need for it, and the goal of the research, which was summarized by identifying the structure of the image in modern art. The first chapter also included a definition of the limits of the research and the definition of the terms contained therein.

As for the second chapter, which is the theoretical framework of the research, it was divided into two topics. The first topic dealt with the role of imagination, the source of images. As for the second topic, it consists of two axes, the first axis is the components of the artistic image, and the second axis dealt with the manifestations of the image in modern art. The chapter included a presentation and discussion of previous studies. The third chapter included research procedures, from the research community, the research sample and the research tool, and the analysis of the sample, as well as statistical and mathematical means, and also included an analysis of four artworks, which include (Impressionism, Surrealism, Brutality, and Cubism).

The researcher has a number of findings, including:

1. The modern artist has relied on conveying his emotional and emotional feelings on the pictorial surface by liberating himself from the restrictions imposed and unleashing strong emotions and imagination to reach the peak of artistic creativity as in (all samples).
2. The development of the vision of the artistic image led to the emergence of a language with symbolic dimensions. It takes representative forms with artistic formulas and solutions such as distortion, exaggeration, and addition, as in samples (4, 3, 2).
3. Modern arts have led to the subjugation of the mind to the process of exploring the unconscious, dreams, and hallucinations, which led to the addition of new aesthetic dimensions to the art in samples (4, 3, 2).
4. The traditional concept of art has changed, by introducing new dimensions of forms and perspective, and focusing on colors without the need to literally represent reality. As in samples (3, 2).

**The chapter included research findings and some recommendations, suggestions, and a list of research sources.**

## **Chapter One: Methodological Framework**

### **1.1. Structure**

#### **(a) Linguistically:**

I found the word "structure" in Mukhtar al-Sihah, "Albi Bakr al-Razi": "The building is the wall, and the structure on which the Kaaba is built, and the structures by annexation are the building compartment. It is said that the structure, the structure, the structure, and the building are built with a broken compartment such as: Jizya, and it is said that so-and-so is true to structure, that is, the body." (22, p. 56)

It means "construction" and cannot be attributed to things beyond, and George Monan says: It "denotes construction in its ordinary sense" as the significance of structure in the French language is multiple, as it means order, structure, form, and structure. (11, pp. 49-50)

#### **(b) Terminology:**

Defined by (Jean Piaget): "It is a system of transformations that has its own laws as a system, which remains due to the role played by these transformations without these transformations being outside the limits of that system." (2, p. 33)

(Hussein Khumri) defined it as: "Monitoring formal phenomena and structural patterns, and identifying them within the work." (9, p. 78)

### **Image:**

#### **(a) Linguistically:**

It is the form, the adjective, and the type, and it has, in the knowledge of scientists, several meanings, such as: the image in the geometric form consisting of the dimensions in which the ends of the body are united, and the image is the adjective that the thing is, and the image is the kind that the thing actually gets, such as the shape of the bed because of the meeting of its woods, and in this sense it is a cause, that is, a formal cause. (15, p. 471, 472)

And we say visualize the thing, that is, visualize it and evoke its image. The image among philosophers is opposite to matter, which is what distinguishes the thing. If this thing is outside, its image is external, and if the thing is in the mind, its image is mental. (15, pp. 741-745)

#### **(b) Terminologically:**

It is a visual representation of a subject, and the opposition between the image and the concept in (Bachelard) is essential because it allows understanding the organization of reflection, through two aspects. The image is a production of pure imagination, and it thus creates language and opposes the metaphor that does not take language out of its use role. As for the real image, it is original and productive and is not considered representative in any way. (20, p. 136)

### **2.1. Research Problem:**

Criticism in the image takes the form of aesthetic elements, and it always has an emotional nature. The image moves our feelings and brings us to aesthetic pleasure. It does not address the mind alone, but all emotions. It is not necessary for the artist to express this imagined image directly, as it may be carefully hidden, but it is always present. It is possible to understand the term artistic image based on the theory of reflection, which is the materialistic and dialectical theory of knowledge, and the basis on which it is based is that matter is an objective reality independent of our feeling, thinking, or senses. And that our senses are derived from reality, which decomposes in the form of sequential images in our thoughts, sense, and perception of reality. Man provides the initial form to reflect reality through sensory perception, and this leads to the formulation of scientific concepts by addressing these perceptions in order to approach the absolute truth. Thus, the opposite of reality

does not mean that it is transmitted negatively most of the time, as the reflection of the image taken from nature in the mind of man should not be understood in a way that is abstract from life so that it is free from movement and contradictions. But it must be based on a qualitative picture that reflects real reality.

Since a real work of art is a complete world in miniature despite the emergence of several trends in recent years, the idea of the image illustrates some of the trends of the subject. This confirms the impossibility of conveying a natural image of reality, as one of the features of the distinct image is that it does not exclude some of the features of the thing, but adds new features to it, any features that are not present in the subject. Art, when it portrays phenomena without dwelling on their transmission in all their details, thus succeeds in penetrating the essence of reality. Hence, Hegel acknowledged the possibility of resorting to anachronism, when depicting historical events, as long as this naturally aims to reveal the logic of history in a deeper way. It is possible to add features to the imagined subject, but to the extent that it helps to portray the features more accurately and in depth, where the intrinsic features of reality can be revealed more convincingly in all their complexity, contradiction, and evolution.

Hence, the problem on which the research is based is trying to identify the structure of the image in modern art.

### **3.1. Importance and Need for Research**

1. Current research is determined by the study of the structure of the image in art in modern art schools.
2. This research is useful to researchers in the field of arts and constitutes a scientific material added to our libraries that benefits students of primary and higher studies.

### **4.1. Research Objective**

The current research aims to identify the structure of the image in modern art.

#### **Research Limits**

The current research is determined by the following:

1. **Time limits:** The current research is determined by the time period (1872 – 1937).
2. **Spatial boundaries:** Drawing products of modern art schools in Europe.
3. **Objective limits:** The study of the structure of the image in modern art. In his study, the researcher chose some schools of modern art represented by Impressionism, Surrealism, Brutality, and Cubism.

**2), chap.**

### **1.2. The first topic: Imagination is the source of images**

The change in forms and meanings is one of the laws of plastic art in general and photography in particular. This is done within systems and laws, which in turn cannot negate the role played by the artistic imagination. The role of visual memory and the things of nature and its vocabulary that it preserves cannot be underestimated. Therefore, the visual vision of the artist must be developed, which must be compatible with the ability and possibilities of our vision of nature, life or reality, which are in their proper and appropriate place. If there is a response that puts us in the face of ready-made data and hypotheses, it represents an incomplete response, and this is due to the fact that the artist is in the highest condition. He will seek and abide by his desire to work on formulating his own laws as long as he has a motivation for creativity and has a creative ability to change and work to find new solutions. (21, p. 71)

Artistic creativity requires a strong response process in the same artist to what is around him. The artist stands for several days in front of the white painting, and without being able to start translating his feelings and ideas on the whiteness of the painting, but artistic inspiration may come

at a moment that is without warning, and this inspiration may be or come after he completes a large number of preliminary plans and basic studies before the idea matures, so the great painters have been educating themselves visually for long periods before they start to succeed in creating their work. (24 P. 182).

Bergson (1859-1941) sees in the book (Laughter) (you see things in their interior, that is, in their pure permanence, hit by pure intuition, and they realize them for themselves, not for any other purpose, and as they appear through images and colors, and these souls try to enter what they see little by little in the circle of our sensory perception through what you draw from images and colors, and we may be working on the perception of things from the outside, so do not show them their inner truth, so the artist's job becomes permission to take our hand In the way of truth through his images and colors. That is, it diverts our attention from the sensory appearance of images and colors to what we express of pure truth, and thus the artist achieves the goal of creative art that nature calls it. (3, p. 238)

Therefore, there is a great importance of creative motivation in the field of artistic creation that characterizes the artist's life, steps, behavior and orientations in the deep desire that accustoms him to be creative again, unique and original, and it may be in the excitement of special creative cases that provoke a certain state of anxiety and instability in the creator, which may cause him a state of joy, because of his feeling of approaching to discover new things, or deepening a perception that he had a precedent in collecting some of his ideas or components. (16, pp. 118-120)

Dutch artist Van Gogh says: " When I can feel the subject, I draw it in three or more different configurations, then I return to nature and refer to it every composition, and I try my best to reach the point where no other details can be put, otherwise the dream property in the artwork will be lost."

Accordingly, the artist, by practicing his creative work, relies on the visual and poetic storage in long-term memory, and may participate through his conscious mind, sensitive sense, and masterminded eye in the processing of images that crumble in his memory through conscious or unconscious processes in order to work to shape his artwork. (10, pp. 24-25)

The image in the language is its meaning of shape, type and attribute, and it represents the geometric shape that is composed of the dimensions that lead to the determination of the ends of the body, it is its geometric shape, and it may call the term image on what actually happens to the thing as in the form of the bed because of a wooden meeting, and it represents in this sense the cause of the image, or this term is called what the photographer draws with the pen or the camera, or it is called the imagination of the thing reflected on the mirror, or that is in the mind, or the image is named for the mention of the sensory thing that is absent from the sense, so we say, visualize the thing, that is, imagine it and evoke its image. The image among philosophers is opposite to matter, which is what distinguishes the thing. If this thing is outside, its image is external, and if the thing is in the mind, its image is mental. (15, pp. 741-745)

The artistic image represents an attempt to create life embodied in art, as it represents an attempt to make matter carry with it expressive features, "The texture of the artistic image is the principles and methods of expressive use of the properties possessed by the material means to recreate life in this or that type of art. In photography, it is the principles and methods of selecting colors, mixing them, and placing them on the surface of the painting. (6, p. 398)

The artistic image is representative of the complex phenomenon of form, and it may be created first of all from the embodiment details. In the figurative arts, it represents the particles of the life of the individual who is being photographed through the particles of his external appearance (portraiture), the surrounding environment, his words, actions and experiences. (6, p. 397)

The discovery of neural pathways in the twentieth century, which in turn are related to visual aesthetics, which allowed us to understand the impact of different paintings and the difference in the perception of each of them. The brain areas raised by abstract painting are different from the paintings that contain faces and natural. In abstraction, colors are not related to

specific things, and they do not clarify anything known to the recipient. They appear in the form of lines and color spots, so that they push the brain to assemble the lines and color spots that the eye sees and try to form them in the form of a known subject so that it is understandable, and this varies according to the vision and memories of each specific person. The recipient may sense the psychological mood of the artist during his completion of the artwork, and the recipient may unite with the artist by deepening the contemplation of that work done. (10, p. 26)

The consistency in the balance of form and harmony, as well as the compatibility between the elements of the artwork, serves as a guide for the aesthetic perception, and therefore any imbalance that leads to the amplification of one of the components, it works to divert the artwork to a path that is not the path for which it was intended, and the process of arranging the elements

It is according to importance that shows the recipient how to distribute his attention, "Without this guide, attention would be completely distracted, and then the depth and vitality of the aesthetic taste would not return to the experience." (12, p. 355)

Therefore, the process of enjoying the values of form requires aesthetic insight and as the philosopher George Santayana ( 1863- 1952AD) says: "Aesthetic insight on personalization. The viewer must be able to respond even if their unaesthetic experience has not prepared them for it. He must be able to realize what is distinctive in art. " ( 12, pp. 367-368)

As for paintings that carry in their colors and lines a subject, such as a silent nature or a human face, they work to stimulate the fourth visual area in the cortex of the brain, so when one of us sees pictures or a work of art, he enjoys it, because he finds in it an outlet for his irritable emotions, or for the purpose of achieving a desire that has not been achieved, or it may be the satisfaction of an instinct that is unable to meet it by natural methods or may be an instigator of the retrieval of beautiful memories, so there is a category of people who tend to what they see of pictures and colors to give personal qualities, they may attribute the sea to the qualities of violence and anger or the water table to tenderness and romance, as well as some of them raise the color red has emotional feelings and others. This class of humans is deeply interactive with all the images and scenes even if they are on television, so the process of perceiving the painting and the way of dealing with it is linked to human experiences and experience. 10, pp.25-26)

The creative motivation of the artist in general and the photographer in particular, is the one that contains the two antibodies that are represented in the processes of consciousness and unconsciousness, which represent the psychological basis, as the word antagonism means contradiction and contrast between two parties, and through the concepts of psychological interpretation through content and meaning, the relationship of consciousness to the unconscious is formed, as it is a relationship based on metaphor and correspondence, as the process of consciousness replaces the unconscious and the process is the opposite, and the basis of the psychological structure of the artist is that of attraction, dialogue and debate between those two mutual processes, and this is what prompted the artist to draw inspiration from the dream and its mechanisms in his artistic work. 21, pp. 58-65)

Therefore, the creative motives raised by certain topics such as landscapes, memories, history, etc., are undoubtedly related to the creative motive, which in turn represents for most photographers a way to reach the end of their lives, which is self-realization. (16, p. 193)

Visualization represents a mental moment through which the artwork is implemented, as this moment is characterized by being very flexible and formable through many forms, and it is more often than not that it keeps its original forms and origins, as well as preserving its basic ideas, and that all this may happen in order to confirm the process of comprehensive overall formation that is specialized in the process of basic visualization, and despite this, these relationships may change, and a process of removal may occur and additions to subcomponents or may be somewhat important, and these results that have been reached are consistent with the existence of a special factor that indicates the person's ability to retain mental images for a long time called visualization. (16, p. 190)

The art of Freud represents an intermediate area that is between two worlds, the first is the reality that surrounds desires, and the second is the world of imagination that is a repository for the one that has been formed through the processes of transition from the principle of pleasure to the principle of reality. (24, pp.53-54)

Nature is in fact a phenomenon located on the opposite end of art, so art is a human activity that is loaded with aesthetic and expressive purposes, and our awareness of that fact and the process of developing our awareness through the treatment of art with nature, and this is through paths that have witnessed many revolutions in the last two centuries, which made the concept of nature be more expansive than before, and this is what makes us admit that nature contains two things: beauty and ugliness at the same time (and that there is an inner truth that works to reveal the external truth). (2, p. 49)

As for intuition, it is accompanied by deep emotion in the moment, which is an emotional tremor in the psyche, but we should distinguish between two types of emotion. The first is surface emotion, which represents the emotion that follows an represented idea or image. Therefore, the emotional state is the result of a mental state, as the emotional state is self-sufficient and is not affected by the resulting emotion, and if it is affected, it may lose more than it gains, because it disperses and breaks down instead of growing and branching. (14, p. 54)

Studies have shown that the high intelligence of creators is due to the fact that it is a predominant feature of them, as well as being related to artistic creativity is the image that is transmissive, as it is practiced by all of us from time to time, and this phenomenon is represented in the fact that if we look at something for several seconds and then turn our eyesight into a monolithic background so that it is free of any drawing, we may find in front of us an image similar to the image that we were looking at, but it remains for seconds and then disappears, and it is the same that characterizes many creative artists, and thus helps artists to see with the eye of the imagination or by the eye of the mind or the eye of the vision. The average individual does not have the possibility of seeing with the eye that is visually perceptible, and that objective vision is available with the eye in the real world. (19, p. 13)

We see some thinkers who make the artistic outlook of the artist content is the image priority, but does not make the subject only in the second consideration, so that he is confident that his first task is limited to creating a world that is harmonious from living images, and that some aestheticians had known that art is the will by which the image is completed in it, but they realized that the artwork is in large part its purpose is just the creation of a set of formal relationships. (2, p. 40)

The process of interest in the art form or style in a particular era is always linked to what is being done in that era and its social conditions, and the issues that concern the formal arts are always issues of substance, but they were never invented by the owners of curricula or the delusion of thinkers, artists or philosophers, as the form has problems that do not seem clear and appear only through the process of producing artworks that came as a tool to help express answers to questions posed by all ages. The form is the primary guide, as it works to alert us to the selection of certain elements and makes the perceiver focus his attention on them. (12, p. 354)

Sufficiency with formal aesthetics may be further away, because it is certainly relevant to the content, and that a good work of art has its importance distributed between these two elements, and that the existence of a philosophy that reflects a complex creative vision is behind all these things, and it is linked to experience and creative ambition as well as to levels of creative motivation, and this is why René Magritte (1898-1967) decides in his philosophy in the field of his vision of the world " we see it as a presence outside ourselves, even if it is just a mental representation of our internal experience, and that we sometimes realize something that happens in the present, as if something has happened to us in the past. This loses time and space the imprecise meaning that is taken into account only the experience of each day. It evokes a state of confusion between what the real subject presents that can achieve some mental perception of it, and what presents images. "(25, p.p86-87)

## **2.2. The second topic: The first axis: the components of the artistic image**

One of the first components of the artistic image is the movement (reality), which gives it at the basis of its formation an artistic reflection that appears through the movement of social reality. In fact, what we mean by all things that are outside the same artist, the environment, the climate, the society, the material, and the elements that include it are realistic, which in turn fall within the perception of the recipient. These elements are the elements that feed the artistic image with the basic material. The body of the image is formed through sensory materials, which we can call sensory formation, and through sensory material, the artist embodies his aesthetic artistic experience, so it appears visible to us through the sensory material that we perceive through our senses. The image has the ability to embody reality through the process of association with it, so it helps to form its models, and through which it can affect that reality. (18, pp. 95-96)

The artist's imagination confirms the extent of the richness stored in memories, as it surprises him in a moment of intercession with (reality) and between hidden images and what he lives in his immediate moment, we note that it testifies to congruence , as (This is due to the fact that the imagined image may be satisfied with gestures or gestures in order to recover the past spontaneity and majesty of his presence in the conscience, and then the (generator) can become a human condition that is problematic with (reality) within the minds of the master of the cloth that enables him to generate his symbol and vocabulary, or as if the past becomes a projection on the present and vice versa). (21, p. 126)

Artistic creativity is also a reflection of the artist's personality in all respects through his presence as an individual in himself and society. In society, he is obliged to become a social being. In terms of human responsibility, it must involve a sense of collective responsibility. The artist is constantly advanced in his expression and being a free man, he is well aware of his current reality. He is also aware of his mission as an artist, which contributes to creating a new world in which man is not distinguished in his social value and is not dominated by conflict between classes. He works to portray the truth as it is and with all its contradictions. Through the famous Picasso painting (Guernica) (1, pp. 14-23), he works to shed light on the concepts of vision and creativity. (19, pp. 21-22)

The second component of the image is (thought), which consists of two types. The first is the general intellectual stock that represents what the artist carries, which is regular and common. The regular is represented by philosophy, sociology, logic, etc. As for the common, which is represented in the circulation among people through perceptions, accidents, and tales that have accompanied the artist and that his companions are without his will, which are formed in childhood since the beginning of the artist's awareness and are in turn continuous with him, where the general intellectual stock does not have a fundamental role in the image, it is published here and there, As for the second type of thought, it is represented in the artist's ideology that is distinct in the artistic image, which is the theory that the artist intentionally adopts and which is indirectly reflected in the artistic image, and that this type of (thought) represented in the artist's ideology is the main axis in the partial image, so it is (within the organic unity, the general line of the writer's or artist's thought appears, knowing that the artist usually tries to coordinate the general intellectual inventory used within the artistic work in the interest of the ideology he adopts, and when this coordination is not clearly done, the work appears The technician is disturbed, sometimes contradictory, and loses his communication with the recipient, and then his influence). (18, p. 97)

As for (emotion), it represents the third component of the image that works to support its aesthetics, extension, impact and vitality. Emotion represents the water of life for the image. Without it, it remains dry and rigid. It represents the specificity of the artist and works to distinguish him from other artists. The artist works to create the aesthetic artistic image through his emotional attitude, as his vision can only remain deeply due to himself, as it bears the character of his personality that distinguishes him from others. Emotion is like any expression of the artist's spiritual structure that is consistent or inconsistent with the aesthetic ideals of society. (18, p98)

Artworks also express emotion, and this is important to us, because it works to inform us about the conditions of man and humanity, so it works to arouse emotion through experiences that we usually do not experience, so the artwork is not expressed except intuitively and through the representation of its individual personality, which is the personality that needs words or these images if we want to communicate them, and this is what is going on in art, so artistic expression is of immense value. It gives us an unconceptual uniqueness of its subject, and intuitive knowledge can only be determined through the expression of the artwork, so (Crocha) shows that (the burden of artistic meaning is not on representation but on expression). (13, pp. 140-141-142)

Therefore, the conflict between the thinking mind and the inspiring soul is one of the things that can only be defended by those who have the ability and ability to argue and discuss, so that the mind and emotion are always involved in preparing the artist to obtain honest expression (so we find the romantic artist rushed with his emotions violently and warmly to portray the convulsions and desires of the soul, and he calls that what his eyes see must pass through his mind to get out of his heart saturated with the whims and appetites of the soul). (7, p.82)

The fourth component, which is the vital basis of the image represented by (subconsciousness), represents the cultural stock that is accumulated within the artist and society, and that this concept expands when memory exceeds subjective experience, as it represents the accumulated historically in what was produced by previous collective experiences, so it does not represent only the socially oppressed at the level of the individual, and (subconsciousness) represents the harmony that is intertwined between past experience and instantaneous experience, as well as between the individual experience and the features of his era, as well as between individual and collective experiences that are often past, as the role of (subconscious) in the image is due to childhood memories and is sung, which have a role of special flavor, which is distinguished by fertility and surprise, so the artistic image is represented by myth, historical and religious symbols through (subconsciousness), and it represents richness in the reproduction, diversity and richness of images, as well as (subconsciousness) works to provide the artist with a distinct sharp vision. (18, p. 99)

The artist also rushes under the weight of subconscious desires to produce something similar to these desires, so the artworks express the artist's personal subconscious life because they contain repressed memories that stem from his childhood. (2, p. 177)

Therefore, the artist has a tremendous magical ability that helps him to form the special ability that he has, and thus it is an expression of daydreaming as well as his imaginary ideas an expression that is honest and honest, and this is due to a huge flood of pleasures and pleasures, as the manifestations of repression are almost equal or disappear compared to the satisfaction that comes with them, so the artist opens the way to satisfy their subconscious desires, and through which their comfort and behavior stemming from the sources of that pleasure are achieved through the artistic expression resulting from daydreaming. (17, p. 36)

The fifth component of the image is the imagination, which represents the highest level of mental activities. Most critics believe that the visible and tangible existence in all its dimensions and colors, and through its four elements that the ancient philosophy talked about ( fire, dust, air and water) is the one from which the imagination captures the elements of the image and derives symbols in which it embodies the suffering of the artist, dismantles the elements of reality and gives them new functions and thus achieves the fusion of feeling and subconscious real and real.. It is the one that combines to form the unified harmonious entity, that is, the image. the new creation of the universe). (18, pp. 99-100)

The content of the subject lies in the surreal artists behind the external appearance, and the symbols are in the form of retrieved images taken from the ancient heritage, which are released through the subconscious mind when the artist is in a state in which he is drowsy to receive inspiration, and in his circumambulation in the dream world, his soul becomes highly transparent after the body calms down from the trouble of daily work, as the complex composition, imaginary fantasies and relations related to reality are symbols that indicate the absence of the mind during the exploration process of visions of dreams and childhood memories. The symbolism of the artist Giorgio de 'Shreco (1888-

1978 AD) is like a cold wind, and it is loaded with magic as if it comes from the world of spirits, which represents the world of invisibles. (7, p. 107)

### **3.2. The second axis: Manifestations of the image in modern art**

It is possible to identify the image and the basic capabilities that are always apparent and still show it, and despite the transformations that have been known during the last decades of important transformations, they have become a human product, which in turn adapts without the use of human uses, as the behavior that it gives (the image) indicates its symbolic importance because it has the ability to move meanings and is permanently related to the verbal language. (8, pp.1147-1175)

There are philosophies that consider the artistic image as a way to express reality directly, and affect our psychological life in ways that are more or less independent of language. These approaches focus on the ability of the image and its importance in presenting a specific phenomenon, but they often reduce its ability to communicate a specific idea, even if non-verbally, without taking into account the cultural background and each image, where this moment of presence remains, which in turn can occur at any time, so that it is within the scope of manifestation and dazzling, and thus does not exceed the normal uses of the image. 5, pp. 339-341)

Therefore, the images painted by the artist are more close to his psyche, but not from its macroscopic subject, as well as music is not represented as a link to his musical note in a way that is innovative for an arbitrary instrument, but rather for music that is a creation and creativity based on the self of the artist who starts from his depths. The artist does not allow the instrument to control him in directing his melody and determining his performance style, but he is the one who controls the instrument and directs the melody by linking it with psychological bends. (4, pp. 141-142)

In an artistic work, no matter how high the intellectual value, it is not enough alone to be an artistic work. A story, poem or play, unless it is completed in terms of form, is not a valuable work. A poem, for example, is not just meanings, ideas and imagination, and not just words. If it agrees on all these things, it must undergo a certain weight and rhythm. Therefore, it can be said that for painting in this way, the painting was not just shapes and colors, but rather shapes and colors formulated through relations in a picture, and in the end it makes it an integrated work. (22, pp. 20-21 )

The function of art is to reveal the essence of nature, that is, to express the vital creative effort. Some souls, such as the souls of artists, can rise or break away from ordinary everyday events unconsciously and unintentionally. This disconnect is neither logical nor systematic. These souls, moving away from everyday reality, see things in their depth, that is, in their pure essence, through their innate intuition, and perceive them for themselves without any other purpose. This vision is also manifested through images and colors, as these souls seek to gradually introduce what they see into the circle of our sensory perception through the images and colors they draw. While we may be busy perceiving things from the outside, which prevents us from seeing their inner truth. Therefore, it becomes the task of the artist to guide us towards the truth through his artworks, as he turns our eyes from the sensual appearance of things to the pure essence they express. In doing so, the artist achieves the goal of the creative art that nature calls it. (4, p. 238)

### **4.2. Indicators concluded by the theoretical framework:**

- 1- Modern art schools were characterized by innovation and renewal, as they contributed to breaking old artistic traditions in order to provide a new and bold vision.
- 2- Some theories have considered that art is a means of expressing human suffering due to the pressures of society and its failure to recognize the need of the artist and ignore it.
- 3- Modernity aims to study the human (self) from within by calling for renewal and freedom from all restrictions imposed on the individual, and this is through relying on new artistic means that are more expressive.

4-The function of art is to reveal the essence of nature, that is, to express the creative effort unconsciously and unintentionally.

5- Artistic imagination is the highest level of mental activities that make up the artistic image, which in turn represents the basic structure on which the subject is based.

6- Emotion is the basic element on which the image is based. Without it, it is dry and rigid. It also represents the privacy of the artist and works to distinguish him from others.

7- (The subconscious) represents an accumulated stock within the artist and society, which leads to the birth of accumulated images. This concept expands when memory exceeds the artist's own experience.

8-The idea, like the image, clarifies some of the directions of the topic. This confirms the impossibility of conveying the natural image of reality.

### **3. 3. Chapter Three: Research Procedures:**

#### **Research community:**

Due to the breadth of the research community, and the inability to limit works, due to the length of time from (1872AD - 1937AD ) , the large number of products of modern art schools, the large number of artists, and the large number of their production of artworks, in many places in Europe, the researcher was briefed on many illustrations of artworks in Arab and foreign sources, as well as on the Internet, and they were reported in line with the purpose of the current research.

#### **2.3. Research sample:**

After the researcher developed the indicators that were concluded by the theoretical framework of the research, the researcher chose the research sample, and the research sample was chosen intentionally, which amounted to (4) works of art and the selection was made according to the following reasons: -

1-The number and nature of these selected samples carried a structural visual structure, allowing the researcher to achieve the goal of the study.

2-The variation of the selected samples in terms of their methods and mechanism of work and the multiplicity of their artists.

3-The selected samples cover the streams of modern art in line with the limits of the completed research.

4- Similar works in terms of topics that belong to the same artist have been excluded.

5- All selected works are internationally renowned and belong to renowned artists in modern art.

#### **3.3. Research Methodology:**

The researcher relied on the analytical description approach, which was used in analyzing the samples of the current research, with the aim of research in identifying the structure of the image in art according to the following steps:

1: General description of the technical works (research samples).

3. Stand on the structure of the image in art through visual reading of artworks.

4. The variation of the selected paintings in terms of their artistic methods for both currents, which allowed the researcher to know the mechanisms of their work.

#### **4.3. Sample Analysis:**

##### **Model (1) (Impressionist School)**

**Artist Name: Claude Monet**



**Business Title: Sunrise Impression**

**Size : 48cm x 63cm**

**Aidiya : Marmotan Monet Museum in Paris**

**Material : Oil on canvas**

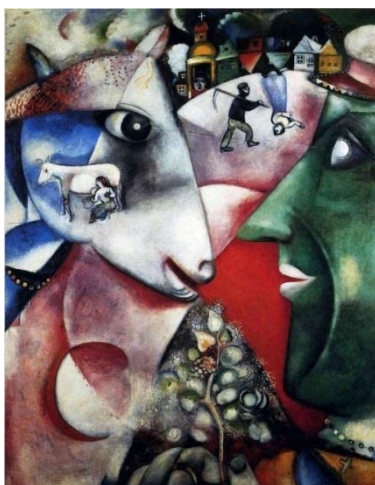
**Production year : 1872AD**

In this artwork, the artist has embodied the formal structure of the inspirations of the Impressionist movement, represented by the integrated morphological composition through the overlapping colors, explaining this with strokes of brushes, by mixing the colors blue and gray in his gradients with strokes of orange gradient in the sky of a foggy character and fading with water to suggest the spirit of sunrise with the presence of two canoes in the middle of the beach. It has an integrated image impression in terms of form and content, to approach and simulate nature, and the artist relied in the font system on the illusion of it to approach nature, and the artist relied in building his painting on the color and linear perspective in a simplified way, and the process of interaction of color values is far from objects, which suggest blurring and fading.

The bright red sun stands out as a focal point of work. In the background appear large ships with long sails, as well as blurry shapes such as boat and ship chimneys, and some other chimneys that fade into the sky

Monet's work focuses on scattered light and its sparkling reflections in the water and sky suggest his interest in the element of color that gives a kind of sensuality and imagination, taking into account the elements of shadow and light, and the artist used a harmonious mixture of blue and orange.

In this painting, the shapes and parts were subjected to the pattern of shifts in color and spaces, whether at the level of space or water, so that the laws embodied the application of the concept of kinetic structure with complete flow. It was not natural for the structure to record its characteristics without self-organizing the structure of the complementary parts of the artwork. The shape and style of the embodiment of the sky and sea are subject to the balance in the distribution of colors and their relationship with each other represented by hot and cold colors, where we see that each element operates under a certain mechanism of organization and has artistic and aesthetic characteristics in the formative structure of the pictorial scene.



**Model (2) (Surrealist School)**

**Artist Name : Marc Chagall ( 1887-1985 )**

**Business Address: Me and the Village**

**Year of production : 1911 AD**

**Materials used : Oil on canvas**

**Dimensions:151cm x 192 cm**

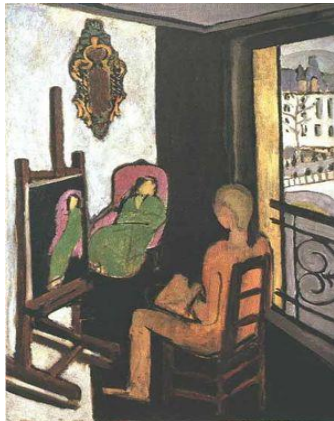
**Aidiya : Museum of Modern Art, New York**

The painting consists of a set of geometric lines with an angle that divides the image into colored parts and pieces. In this painting, it shows the artist 'sability to use visual elements of an abstract nature that reflect the images of the artist's popular memories of his homeland. It represents an innate image that mimics the childhood memories he went through.

The artist Chagall believes in the existence of a link between humans and animals and the universe, and this explains the focus in his painting on the close relationship between humans and animals, represented by the relationship between the peasant with a green face and animals. In the

background, we see that women represent the symbol of fertility, and there is a farmer who carries an axe indicative of the simple village life represented by agriculture and animal husbandry, and it is upside down. In the back, there is a village with colorful houses, some of which suggest chaos and instability. At the bottom, there is a tree representing life, and each element in this painting carries deep symbolic connotations, with an imaginary character stemming from the world of dreams and hallucinations in the form of sequential images representing the world of the artist. The circular shapes at the bottom on the left represent the sun or moon and are in a state similar to an eclipse.

In this painting, the artist used multiple colors with intermittent shapes to make the scene more like magical movements coming from the source of the flood of imagination. So that we see the presence of upside-down shapes that the artist relied on to distribute in all parts of the painting in a random manner, which produces an effect similar to the sequence of images of daydreams.



**Model (3) (Wild School)**

**Artist Name: Henri Matisse**

**Work Title: Artist and Style**

**Size : 146cm x 97cm**

**Materials used : Oil on canvas**

**Production year: 1917AD**

**Aidiya : Museum of Modern Art, Paris**

In the artwork, we see an image from a painter's studio, where the artist is present with the model, the painting is painted in strong colors and expresses emotions, and in simple forms, and this style is specific to the artist Henry Matisse.

The painting shows a person sitting on a chair, his back to the viewer, assumed by the painter, and he meets a model (woman) who is more like a sleeper with a green fabric that is more like a dress. On the wall there is a figure with a decorative frame, and from the window a city appears from the small balcony, giving a wide space and depth to the space of the studio. These elements are harmonious and reflect Matisse's versatility in composition and color, giving a broad sense of realism and creativity. The artist has adopted a special style in dealing with shape and color. The artist has moved away from shadows, relying on strong lines in shapes, taking dark colors with a special performance that distinguishes him from others, and by demolishing realistic forms in order to give them a spiritual content that shatters the strict classical restrictions, and expresses his subject with sharp lines and stark colors.

The artist has used explicit colors with a density that has no color gradient, and shows through the nets public gardens in the center of the residential area that give depth and wide space, with a simplified perspective in terms of the sizes of people, the tree and the nets, indicating the simplicity of the scene that has a primitive expression, neglecting the most details.

In this work, the artist wanted to express himself through the pictorial scene stemming from the birth of his successive fantasies in the form of sequential images, at a time when he wanted to represent himself in his small studio, leaving structural symbols and shapes on the surface of the painting, with an aesthetic dimension that represents the starting points of the monstrous school.

This is why art is a projection or a process of sublimation or crystallization in the process of unconsciousness, but this sublimation in itself did not represent an artistic phenomenon, but it represents a reaction in which that contract is used by the self, but if I want it to turn into creativity, there must be a force that helps to turn that contract into symbols, and this is what has been diagnosed and applied in Shagal's inspiring painting of his vast imagination.

**Model (4) (Cubist School)****Artist Name: Pablo Picasso (1887-1985)****Job Title: Crying Woman****Year of Production : 1937****Materials used : Oil on canvas****Dimensions: 50cm x 61cm****Aydia : Tate Gallery Group, London**

The artist depicts the brutal effects of the Spanish Civil War. In this painting, Picasso embodies the despair experienced by a woman crying over her deceased child. It is clear that Picasso tried to turn

the sensible into an abstract by passing through time fantastically, as he sought through the use official expressions in the eyes, mouth and other details in order to express various hidden desires, and he repeatedly clarified the kinetic effect of the face of the woman who is captive to endless sorrows.

Picasso's imagination was nourished in endless ways, as the women in his life were a continually important source of creative energy, and the artist connected the elements in the painting with each other. For Picasso, technology was transformed by a strange transformation, as faces seemed to give the character of masks with a charming psychological effect. Faces have features that call for sadness and despair and embody a huge amount of fantasies and emotions, and an endless store of mysterious feelings, as symbols were reduced from the source of myths at the time of self-esteem.

In this painting, the artist used sharp lines and stark colors away from the silhouettes as a kind of ancient artistic style in drawing old faces and masks, suggesting to show the facial expressions of intense emotion and the concerns and sorrows they contain. It is cubist through its construction, and the painting was not limited to color as much as the tragedy it bears. At the same time, it is expressive, because each part of it is specialized in the meaning of the reality of wounded Spain to the brutality of the Nazis, which left destruction in this country. Therefore, it came as its symbolic elements.

Picasso's painting represents an image resulting from the subconscious, a type of visual symbol that seeks to formulate artistic beauty, and refuses to be bound in the form of a false image of inanimate objects. The painting (The Weeping Woman) represents an idea that contradicts the various standards of formal beauty represented by women.

**Chapter Four /Research Findings**

1. The modern artist has relied on conveying his emotional and emotional feelings on the pictorial surface by liberating himself from the restrictions imposed and unleashing strong emotions and imagination to reach the peak of artistic creativity as in (all samples).
2. The development of the vision of the artistic image led to the emergence of a language with symbolic dimensions. It takes representative forms with artistic formulas and solutions such as distortion, exaggeration and addition, as in a sample (4,3,2).
3. Modern arts have led to the subjugation of the mind to the process of exploring the unconscious, dreams and hallucinations, which led to the addition of new aesthetic dimensions to the art in samples (4,3,2).
4. The traditional concept of art has changed, by introducing new dimensions of forms and perspective, and focusing on colors without the need to literally represent reality. As in sample (3,2).

5. The modern artist made light a pivotal role in influencing and changing the scene, and this is done through fleeting moments in the form of fleeting mental images derived from the roots of nature instead of traditional topics as in sample (1).

6. The artistic image in its modern construction takes a pattern of overlapping and gradient colors, and the shapes have strong and sharp lines, some of which are in the form of arcs or curves to indicate movement that call for complexity, which are free of perspective as in sample (4).

7. Modernity reflects structural images with new ideas through their representation in geometric shapes and abstraction, which enables the modern artist to express his vision creatively and far from imitation, as in a sample (4,3,2).

8. Ideas contain a huge store of perceptions, incidents and tales that accompanied the artist without his will, represented by the painful reality of conflicts that witnessed the modern era as in a sample (4).

9. The artistic image in modern art has witnessed transformations resulting from the absence of the center of the painting and the tendency of shapes to camouflage and distortion. Its structure disintegrates, leading to the disappearance of the shape, which gives the artist the freedom to use raw materials and materials that were previously considered marginalized as in (all samples).

### **Conclusions**

1. Each modern art school has its own style and technique based on a specific structure that distinguishes each school from the others.
2. In each artistic direction, there is a structure and a system of transformations determined by a set of systems that define the implicit relationships in the artistic image through its elements and internal parts.
3. The artistic image has a great role through the social reality that gives it life and works to give it its kinetic and moral value through its reflection of reality.
4. The artistic image is an integrated format that embodies the relationship between the mental and sensory side, which accurately reflects the type of relationships that exist between the individual and society.
5. The image in modern art is characterized by its appearance in an abstract form, so that the image and the symbol become equal, and through its perfect match with reality, it leads to the shrinkage of the image, which is closed to itself.
6. The artistic image in modern art shows the elements of beauty, so that it is always characterized by an emotional character. It excites our feelings and gives us an aesthetic experience. It does not only talk to our minds, but also to all our emotions.

### **Recommendations**

1. The researcher recommends making the students of the Faculty of Fine Arts look at art paintings by studying the intellectual, aesthetic and imaginary sense by reading the artistic texts to identify the impact of all kinds of forces working on them.
2. The researcher recommends the inclusion of the subject "Postmodern Arts" in all branches of the Department of Plastic Arts, in addition to primary and higher studies due to the importance of this subject in terms of its philosophy, foundations and references, and because students do not know enough about these arts.

### **Propositions**

1. Manifestations of the artistic image and its representations in contemporary European painting.
2. Intellectual approaches in the artistic image in the arts of the Renaissance.
3. Psychological semantics in the structure of monstrous art.

**Source:**

1. (\*) Guernica: It is a Spanish village that was destroyed by bombs at 4:40 pm on April 26, 1937. It became the song of the creators, it was drafted by (Picasso) in a plastic painting, it is the largest of his works in length and breadth, and it is the most precious that produced this era, for more see: Ibrahim, Zakaria: *The Problem of Structure*, Egypt Library for Printing, Publishing and Distribution, 8th edition, 1990AD.
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