

Aesthetic And Intellectual Features Of Symbolic Capital In Contemporary American Painting

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Abstract

The importance of the research came in that it lays the foundations for a phenomenon that draws attention in the field of symbolic capital art, as it requires revealing its features and reasons first, and its aesthetic work in the artistic achievement secondly, by investigating and researching it academically, in order to capture its artistic features, conceptual references, connotations, and intellectual, aesthetic and capitalist foundations. The aim of the current research sought to identify (the aesthetic and intellectual features of symbolic capital in contemporary American painting) . Artistic painting in America. As for the theoretical framework, it included two topics, the first (aesthetic and intellectual references to symbolic capital) and the second (American art references), and the research ended with a number of conclusions, the most important of which were: American art relied on fine details and exaggerated movements in painting, as well as focusing on lighting and image The artist used the interaction of darkness and light to create an atmosphere full of contrast and drama The research also resulted in the most important recommendations, including: Benefiting from the current research in teaching art history, the intellectual and aesthetic characteristics that stand behind every artistic direction.

Keywords: (Features - beauty - thought - symbolic capital, American art).

Introduction

The concept of art has been associated since ancient times with the political-legal conception, and consequently with the various aspects of the state and its institutions, but as a result of the combination of a group of socio-economic, political, cultural, civilizational and aesthetic factors, which led to the development of human thought in various fields, which produced a new concept called symbolic capital . The French philosopher Michel Foucault can be considered one of the most important founders of this new concept of power, along with Max Weber and Pierre Bourdieu, in the field of sociological studies . On this basis, and on the basis of a network of procedural concepts and cognitive tools, Pierre Bourdieu tried to read the structure

of society and reveal the various mechanisms of control, domination and symbolic violence. Accordingly, symbolic capital is linked to the societal field, meaning that the state is exercised through a group of institutions (media, school, art, religion...), which are perceived and evaluated by members of society through art, and symbolic capital enters various fields and fields and various forms Power and dominance and in various forms of social relations. Every social relationship - in some way - includes symbolic capital, and then symbolic capital is linked to the importance of the position occupied by the individual in the social space. What are the aesthetic and intellectual features of symbolic capital in contemporary American painting ?
Search terms:

The trait : In the language , the effect and the plural are traits, and Al-Ragheb Al-Isfahani (d. 502 AH) believes that “the sign is the effect and the feature is the trace, it is said that the thing is marked as a sign, if it is affected by a sign, i.e. we know it by a sign by which it is known (Al-Isfahani, pg. 524), idiomatically Guilford defines a trait as: “A distinct and relatively permanent way in which a person differs from others (Abu Hatab, 1973, p. 8).

Beauty : In the language , the word (beauty) appears in Lisan al-Arab in the sense of “goodness, which is in action and creation, and beauty is the source of beauty and the verb is (camel), and its sentence means that it adorns it, and beautification is the cost of beauty, and beauty falls on images and meanings (Ibn Manzur, p. 133) idiomatically . And (Langer) believes that “beauty is evident in the artwork through its expressive capabilities, meaning that the more expressive the artwork, the more beautiful it is. And whenever it loses something of this expression, it loses its beauty (Radi Al-Hakim, 1986, p. 94).

-Fikr : In the language , Al-Fikr and Al-Fikr: the realization of the mind in a thing. And the idea: like the thought, and he thought about a thing and thought about it, and thought about it and thought in a sense (Abu Hatab, 1973, p. 8), idiomatically: the idea: the highest form of mental action, with its analysis and coordination (Ibrahim Madkour, 1977, pg. 137).

Language capital:

Collecting: the capital of the money. [RS, M and L]. (A word made up of: ras: and money :-). He invested a large amount of capital in his trade: Any initial wealth in the hands of a merchant or a commercial establishment .

Correction: symbolic capital (in French : (Capital Symbolique). It is a sociological term [HYPERLINK](#)

"<https://ar.wikipedia.org/wiki/%D8%B3%D9%88%D8%B3%D9%8A%D9%88%D9%84%D9%88%D8%AC%D9%8A>" \o " Sociology " Crystallized by the French sociologist Pierre Bourdieu Pierre , it means the status that an individual has acquired as a result of possessing specific traits such as honor . And prestige, fame and reputation, which are appreciated by members of the community (Wikipedia).

The symbol is a language as stated in the Al-Wasit dictionary: the gesture, the sign, the sign, and in the science of eloquence: the hidden metonymy { c } symbols.

Symbolism: the symbolic method: a doctrine in literature and art that appeared in poetry first, by expressing meanings, symbols and revelations to allow the connoisseur a share in completing the image or strengthening the emotion, adding a mechanism to generate his imagination (Frederick, Dictionary, p. 50) .

Literature review

First: Aesthetic and intellectual references for art

A - Beauty in the Greek era

There is no doubt that every artistic current or artistic style must have aesthetic references that paved the way for the emergence of those currents or styles, including the Baroque art, as this art is part of the Renaissance trend and that the references that paved the way for Baroque art in general stemmed from the thought of the Greek philosophers, and despite Since those philosophers and others did not agree on a unified opinion regarding the emergence of art and the concept of beauty, and each of them had his opinion on them, the following is a review of the opinion of the most famous Greek philosophers with regard to beauty and art, and from these philosophers:

- 1- The philosopher Socrates
- 2- The philosopher Plato
- 3- The philosopher Aristotle.

1- Beauty according to the philosopher Socrates (399-469 BC)

Socrates' philosophy is known as teleological philosophy, since the essence of his philosophy means benefit coupled with goodness and morals. That beauty is purposeful, for beauty is what achieves the highest moral goal, and on the basis of this moral position, Socrates was interested in the inner beauty, which means the beauty of the virtuous soul. The face and eyes in the subjects of painting and sculpture, and directs the artist to consider human features and expressions that indicate virtue and sublime emotions to confirm moral beauty as well as taking into account the beauty of the image and its artistic proportions

(Amira Helmy, 1989, p. 72). Artists and talking to them about the nature of art and the criteria of aesthetic judgment, and he considers ugly things to be beautiful if they are useful, and Socrates' aesthetic philosophy is ideal and depends on the teleological interpretation of things E, meaning that everything has a goal that it seeks to reach, and it also emphasizes values educational art In building an advanced society, through the finality of creative artistic work, the artist must re-embodiment the wonderful human being in body and spirit, and beauty must lead to good, not to materialistic sensual pleasure that is fleeting, and he is one of the opponents of formal beauty (Bashir Zuhdi, 1989, p. 72).

2- Beauty according to the philosopher Plato (427-348 BC). M

The philosopher Plato was a student of the philosopher Socrates, and he was distinguished by being a collector of some arts such as writing poetry and plays and his practice of the art of drawing, which made him get to know art closely, and his view of beauty is a progressive and sequential look from one degree to another until he reaches the sublime concept of beauty, where beauty unites With goodness, beauty goes in three stages in his view: formal beauty, i.e., the beauty of forms (sensual beauty), moral and mental beauty, i.e. the beauty of thoughts, which is (the beauty of knowledge), and absolute beauty, i.e. eternal beauty (ideal beauty). The mystic in beauty Plato's aesthetic philosophy is a metaphysical philosophy and has linked art, goodness and truth. Art for him comes from a reasonable objective source, not from an individual subjectivity. (Mustafa Abda, 1999, p. 53), when beauty is related to tangible things, it is relative, and when it transcends it to the realm of ideals, it is absolute beauty, as Plato emphasized the existence of beauty in geometric proportionality and order, meaning everything that is subject to evaluation. S and number, as there are shapes such as triangles, circles, squares, and others, and the beauty lies in straight lines, flats, circles and volumes that make up works of art.

3 - Aristotle (384-322 BC) M

The philosopher Aristotle is a student of the philosopher Plato, and beauty to him is different from what his teacher sees, as he is concerned

with the beauty of appearance and tangible reality, that is, the material reality where beauty is connected to the sensory world (Youssef Karam, 1977, p. 118). Beauty for him means coordination and arrangement as well as proportionality, as Aristotle says (The object or thing that is made up of different parts is not beautiful unless its parts are arranged in a system, and take dimensions that are not arbitrary, because beauty is nothing but coordination and greatness, and that art is a simulation and imitation, and this imitation is expressed by the harmony of colors and shapes and it is the basis of art To sum it up, and this imitation should not be imitating external phenomena only, but rather it transmits and imitates and links by imitating it to the essence of nature, that is, the artist adds what can make nature more beautiful (Narrator Abdel Moneim, 1987, p. 34), Aristotle has lowered the transcendent ideal in Plato to the example of reality , where he says that a thing is beautiful to the extent that its parts are coordinated according to a system, for beauty is not correct except by order and measure (Abdul Moneim Talima, 1979, p. 177).

Aristotle's views on beauty:

1- Aristotle gave great importance to the senses and the sensory world and considered it a positive and mutually influential trait with the world of eternal ideals, so the material of art is one of the sensibles and thus differs with Plato in this characteristic.

2 - The nature of the wonderful and beautiful in terms of structural construction depends on arrangement, proportionality and clarity, so every artistic building must contain: clarity, proportionality in the structural formations of its parts, the presence of the beginning, middle and end, and its parts are linked and follow one another regularly (and this item interacts with Dramatic arts with clear effectiveness.

3 - Good beauty according to Aristotle is objective, which organizes the sensory structure and shapes it and tries to reveal to people the real reservoirs of formations, whether they are forms or objects, and beauty tries to rise from material things to essences, or from sensible objects to ideals or the absolute eternal image, so good beauty The real marvel of Aristotle is the objective and the absolute at the same time, and

here we find that Aristotle does not exceed idealism despite his objectivity (Najm Abd Haidar, 2001, p. 17).

B - Beauty in the middle Ages (1000-1400 AD)

The medieval era in Europe was characterized by the dominance of the religious current influenced by churches and cathedrals, which was widespread at the time, and this Christian style was known as the medieval style (Allam, p. 11). The Church that assumed thought and expression. Until the fourteenth century, churchmen had a monopoly on philosophy. That is why philosophy was written until then from the point of view of the Church (Gelson, Etsien, 2009, p. 13). In the Renaissance in the middle of the fifteenth century AD, and the artistic subjects of this era were characterized as having a religious source whose goal was to preach, and this era can be divided into two phases: Romanesque and Gothic. The artistic beauty in this period represents everything that suggests spiritual truth, so philosophers emphasized this The age, such as St. Augustine and St. Thomas Aquinas and others, stress the unification between beauty, order, and proportionality, which is consistent with sense and reason, and suggests contemplation of the greatness of the Creator (Ali Hussein, 2010, pg. 136). Plastic art in Western Europe since the early Middle Ages has been held hostage by two stories from the Bible on the one hand, with an interest in the life and death of Christ and contemporary daily life scenes. The arts also focused on depicting rulers and the rich, (Nassau, Publius, 1970, p. 27) .

Symbolic capital

The concept of capital, in general, through production and reproduction, shaped the construction and development of the capitalist social system, which is fundamentally different from all the systems that preceded it , as the economic factor was not the only driving factor of history in this concept, but rather the red thread in the multi-threaded fabric of history. Which we can follow through (the economic factor), and there are many parties that (claimed to adopt it) and reinforced, with their literature and various activities, the impression that they focus exclusively on the concept of physical capital (money, land, buildings, facilities...) and neglect

other factors affecting the course of human societies .

From here, terms such as: human capital, symbolic capital, cultural capital, social capital ... and others appeared, to show the authors and users of these terms, the role of non-material factors in the course of societies (and groups and individuals as well). As they see that human, cultural, social and symbolic capital ... all contribute in the formation and increase of physical capital .

As for the concept of symbolic capital , it means that the resources available to the individual as a result of his possession of specific characteristics such as honor, prestige, good reputation and good conduct, which are recognized and evaluated by members of the community. Token capital is based on the acceptance, recognition, or belief in the power or authority of one who has more advantages, a form of recognition of legitimacy, or a value that gives one a high position in one's society. The term economic has a political curve, but what if this concept moved and settled in the field of social dynamics? So the meaning given by (Pierre Bourdieu), especially, has been synthesized to become a composite that combines symbol and capital? This is if we accept that concepts have great importance in the formulation and sculpting of any theory, whether it is in the field of philosophy in general or within the scope of social sciences. (Pierbordeaux, p. 12) Before we proceed to analyze the concept, it must be dismantled first, as it consists of capital and symbol, so we will start with the analysis of capital and then go towards symbolic capital, as it is like any property or any type of capital (natural, economic, cultural, social) that is realized by actors Social categories allow them to know and acknowledge it, and to give it a higher value in building societies.

The researcher believes that symbolic capital is multi-field and has various forms in terms of power and domination and in various forms of social relations, including artistic, cultural and other fields. Each power relationship includes - in a way - symbolic capital. And every cultural relationship is an increase in human awareness for the sake of an artistic vision that carries an aesthetic taste, for example, the characteristic of honor carries specific moral meanings, and the

honorable person is the subject of respect, trust and appreciation according to what he possesses of symbolic capital, as well as beautiful places and paintings executed on the facades are promotional and accomplished advertising Artistic in origin is symbolic capital, and then symbolic capital is linked to the importance of its artistic aspects and trends that descend to the position occupied by the individual in the social space on the one hand, and the value that people give him on the other hand .

The concept of symbolic capital:-

Symbolic capital represents a focal point in Bourdieu's theoretical project, and the concept was originally taken from classical economics, and of course it refers to the accumulation of wealth, as it was included in Marxist theory, especially in highlighting the relationship between each of the owners of the means of production and the sellers of labor power (Pierre Bourdieu, p. 28). And if we go back to Bourdieu, we find that the meaning has expanded to come out of economics and extend to multiple aspects, including the artistic and aesthetic, through the employment that took place in architecture and innovation and the artistic formation that carries various products (advertising - printing - and television -... etc.) and extends to a capital that contains Material, tangible and intangible images (Hosni Ibrahim, 2011, p. 62) Bourdieu says in this regard, the state is the outcome of a straight path from different types of capital. Cultural money, or rather informational , symbolic capital, a concentration that in itself constitutes in the state as the holder of a kind of meta-capital” (Pierre Bourdieu, p. 12). We understand here that the concept of capital is not limited only to a one-sided economic dimension. Financially, politically, and others, but there are different other aspects. For example, it is possible for the state to acquire several capitals or capitals, as it is the possessor of above capital as a condition that guarantees it legitimacy, recognition and continuity also by individuals or citizens. There is power capital and economic capital in addition to capital Social, cultural and symbolic capital, all of which contributed to the formation and building of the state. The social judiciary is multi-capital to the multiplicity of dimensions of the social phenomenon.

As for symbolic capital, Bourdieu defines it, saying: “All phenomena call for a focus on a symbolic capital of a recognized authority, ignored by all theories about the emergence of the state. (Pierre Bourdieu, p. 65) , the text here talks about the state as a symbolic capital or a mixture formed from different types of capital. Violence, for example, this entitlement does not take place until after it has acquired symbolic capital that guarantees it this right, and what concerns us here is that all social phenomena in Bourdieu are the artistic and aesthetic aspects that made the symbolic capital’s goal a starting point for the beginning of a marriage between the material economic aspect and the artistic aesthetic aspect What comes out of the artist’s manifested harbingers of tangible reality with an imaginary nature free from the impurities of a backward society, and its center or symbolic capital stands behind it after a necessity of accumulations and achievements various kinds of justification for practice, how is that? From a text by Bourdieu: (symbolic capital is like any queen) or any of natural, economic, cultural, social capital) realized by social actors whose statements allow them to know (perceive), acknowledge and value it) (Pierre Bourdieu, p. 136) , as the text appears, it talks about the symbolic capital, which is considered a gift or an unfulfilled queen It confers prestige and value on those who possess it, based on agreed developments within a social judiciary and on the part of social members. Symplque capital means the resources available to the individual as a result of his possession of limited attributes such as honor and prestige . good reputation (Renan) and good conduct (reputation) that are perceived and valued by members of society (Pierre Bourdieu, p. 136) .

Second : Contemporary American Art

Human societies have gone through civilized transformations by moving from one state to another, during which intellectual visions and civil transformations changed, which in turn led to the change of material means. Sometimes a hidden character, and another apparent. The hidden character becomes apparent when a state of stability prevails for a period of time in which a person seeks to resist the elements of change by relying on it, and by submitting to certain criteria

that may be accepted as being true. As for the apparent process, the process of transformation or capitalist revolution is included in the concept of transformation in a comprehensive interpretation. In most intellectual currents, it is a process of change and revolution from the first fixed state to a new state transformed from the first fixed value resulting from it. (Jean Piaget, 1971, p. 12) , and man is located in the depths of transformations as the rational self, as he finds himself tied to two forces attracting, the first is the state of stability and secure coexistence, and the second represents the Transformation, which possesses attractive factors for a person, who seeks to possess it and subject it to his physical control (Khaled Ghayeb, 1970, p. 42) .

The works of art in the history of modern art have gone through many conflicts resulting in their basis from a dialectic that exercised its active and deep effectiveness in the concept, to a diversity that expresses the continuity of life, as (Dewey) says in this: "The pursuit of diversity is evidence that as long as man is alive, he He must seek life, until fear comes and frightens him, or routine comes and occupies his senses, but it is the necessities of life itself that push us out of that state in order to move towards the unknown (John Dewey, 1963, p. 284) .

In the modern era, or as some critics call it (the era of science and money), there has been a rapid change in which science has pushed hard and revolutions have taken place in technology and human thought and even in behavior and ethics. And it must accommodate the new artistic production and its economic, urban, social and political transformations, then the transformation in artistic work has affected vital areas, which foretells of a new birth and a radical change (John Dewey, 1963, p. 476) .

The march of American art, which began since the early twentieth century, has developed in an ideological way that is reduced to new borders, and the change project is committed at the end of the twentieth century to presenting a qualitative artwork that presents this project in a completely different scene, as it is thus trying to express a system of social and economic relations, and that It possesses the elements of modernization in the various aspects of life, including constitutional and cultural institutions, industrialization, trade

centers, financial centers, supermarkets, the development of universities and schools, freedom of work and culture, meaning that it has endless diversity and momentum.

And that the modernity of art is what has prepared its independence and its orientations, setting out to a future in which human freedom, and his cultural self, is achieved. The transformations brought about by the new society movement, the new phenomena and concepts that emerged and quickly affected life in general.

As it has become a life reality and is directly related to the human being, such as freedom, thought, expression, and democracy, then there is acceptance of any artistic product, in order to bear artistic richness in the history of art not in America but in Europe as well. Expression is based on the individuality of the artist and his own language, which he was able to embody from Through his artistic work (Reitzes , Lisa , 1989) , culture is also linked to the lives of peoples, their awareness of the world, their interpretation of the universe and their diverse practices, and they are cultures that symbolize human wealth, as they refer to the diversity of peoples' creative abilities.

As for the Gestalt theory, it has a clear impact on the trends of American thought. It is a psychological and philosophical theory that deals with theoretical and empirical research on mental processes, especially cognition. It originated in Germany in the first quarter of the twentieth century, and its influence extended to the field of social psychology through works and research (Kurt Levin), which has spread widely in the United States of America, and has been the basis for many researches. The main idea of this research is that the group represents through its constant interactions with individuals and those who compose it, subject to permanent transformations, and that the group possesses unattainable self-characters. Through the qualities that characterize its members (Paul Guillaume, 1963, p. 37) , and in art, reading the artwork is based on a critical view that sees art as a signifying form, considering the form as an expressive structure, that this structure is not united by an abstract superstructure relationship between it and the forms. The structure of the form is not united at the level of the abstract form,

or the form is not united in relation to the other form, because the form is not just an effect of another form, so Gestalt represents the finest form of structuralism in psychology, as this theory introduced the concept of formula and structure. In the interpretation of the physical world, the biological world and the mental world, and that the idea of an organized whole has formed the central idea in formula theory (Kamal Bakdash, 1986, p. . The figure consists of a certain relationship between the parts each other with each other (Kamal Bakdash, 1988, p. 455) These concepts have been widely popular in artistic circles, and artists have found windows through which to create forms or artworks that have adopted assembling parts, especially with poor art and pop art, as in Figure (1) and Figure (2).



shape (1)



shape (2)

Here, the perception of form is not determined by the elements that compose it only, but is also determined by the relationships existing between these elements and the foundations of their regularity, and the realization of this is a total unity that cannot be returned to the sum of its parts or elements. On the origin of formulas based on the assumed elements, but through experiments it is necessary to determine the special conditions for the emergence of these formulas and the laws that govern their changes (Encyclopedia of Philosophy, p. 456).

Many American philosophers also contributed to the establishment of many concepts and behaviors in society and new life, including (Black Max): whose thought tends to the abstract and analytical tendency, as he was a supporter of both innate awareness and scientific knowledge. As (Goodman) sees that things appear as compounds of the various primary components of experience, which he calls the apparent experience, taking from the qualitative characteristics directly present to the eye as primary units to establish its structure, such as degrees of color and dots, colored (The Concise Philosophical Encyclopedia, p. 130) , as in Figure (3). And figure (4).



Figure (3) Why de Kooning



Figure (4) Jackson Pollock

And he goes (and Helm Estfalter) in the interpretation of social phenomena, including artistic ones, based on energy topics, and summed up in the fact that every phenomenon or social or historical transformation is at the end of the analysis nothing but a transformation of energy, and the creation of a civilization from his point of view is nothing but the transformation of the first raw energy into useful energy. He believes that man is a device for converting all kinds of energy (The Arabic Philosophical Encyclopedia, p. 25).

This is supported by the owners of the mechanistic doctrine, as they see that matter and form exist in the nature of the thing, and that modern art has relied on the phenomenon of chance to find the form, so the phenomenon (artwork) happened by chance. The confluence of two series of reasons, one independent of the other, and scholars have talked about the laws of chance, as the word coincidence refers to the absence of laws (R. Short, 1980, p.223) and this interpretation found popularity among many American artists such as (Jackson Pollock) He relied on chance in his production, which found composition in his work for reasons he does not know, as he says in that “I do not know what I am doing, but after a while I see what I have become, and I only fail when I lose my connection with the painting” (Art of the 20th Century) , 2005, p220).

And (Royce Jozia) believes that the relationships that connect a thing to other things constitute its external meaning, meaning the external thing depends entirely on its internal meaning. (Carnap), who is considered the great imam of empiricism (logical positivism) in America, in writing (The Logical Construction of the World) as he attempts to do reconstruction, building scientific and empirical thinking from within the present constraints imposed by self-centered terms, and it affects ensuring the objectivity of science even Even if this cost him to abandon the supposed sensory foundations (Summary of American History, 1997, p. 121) , his philosophy

was distinguished by skillful technical analysis and innovation in epistemology and mathematical logic, the philosophy of science and the foundations of probability and induction. As for (Willard) he believes that formal logic is existentially neutral as long as the logical system in it obliges us to accept some specific types of beings, for example the physical things e, abstract objects. He proposed a criterion to define a type of presupposed existence in any statement and prove that existence (the types of existing beings) are not united by the proper names that may appear in a statement, but are determined in them by the types of variables that we put in their place as constants, and he summarized this in that the thing is existing its meaning be the value of a variable.

The researcher believes that in saying this implicitly for the transformation process, given that (artwork) is an existing being, and many philosophers agreed with the opinions of empiricists such as (Cohn Morse), whose views are summed up in that he tends in his general view an explicit naturalism, as he was also representative of the tendency Liberalism (liberal), and Clarence says that the mind provides us with categories or principles of interpretation that explain within its limits the living content of direct experience, and that every claim to knowledge of objective reality requires an explanation of what appears to us sensory, as well as (Charles Morse) and (Sydney Hawk). who converge with Dewey's views.

Where the influences of European artistic movements had a great impact, especially in the first quarter of the twentieth century, the plastic art in the United States had been for a long time captive to the traditions inherited from the classic British traditions (Bandar Abdul Hamid, 2005, p. 136) , as in Figure (5) And Figure (6), he was not in effective contact with the renewal movements that Europe witnessed except through the pioneers of European modern art who used to frequent America to display their works, as New York was a good market for selling artworks.



Figure (5) Andre Jackson

Figure (6) Paul Welland

Indicators of the theoretical framework

- 1- He adopted the Greek Platonic aesthetic thought, which can be called a link between Greek philosophy and the Middle Ages, which derives its value from the Plotinus aesthetic philosophy is the absolute aesthetic taste and the artist's aesthetic response to nature.
- 2- The concept of capital is not limited to a unilateral dimension, either economically, politically or otherwise , but there are various other aspects.
- 3- The artistic beauty in American art suggests a spiritual truth that expresses care through harmony and cosmic order, and that the unification between order, beauty and proportion.
- 4- The artist created through his works, which were a link between art and capital , which was characterized by an emotional depth through lines, colors and facial expressions.

Research Procedures

First: the research community: the current research community consists of a group of artworks amounting to (50) works collected through the available sources of books, magazines and internet networks.

Second: The research sample: The current research sample consists of three randomly selected samples due to its consistency with the goal of the research and the contrast of its style and fame.

Third: The research tool: The indicators of the theoretical framework were relied upon in the analysis of the research sample

Research sample

Sample (1)

Artist Name: William de Kooning. Business name: Woman and bike.

Production dates: 1952-1953.

Material: Oil on canvas.

Size: 76.5 x 49 inches.

Return: Whitney Museum of American Art / New York.



The work of (William de Kooning) consists of a woman standing with a bicycle next to her . The artist painted the woman in an emotional way, influenced by the cubist style followed by Picasso, as we notice that the figure is surrounded by lines closer to the geometric. Executed in a way (strokes) of a broad brush loaded with colors, the rapid movement of the brush creates a rough texture behind it, through which the lines fade with space, creating unconscious emotional formations characterized by roughness and rigidity.

De Kooning's lack of interest in the anatomy of the human body and his attempt to draw it in a way that is almost chaotic, fragmented, or rather fragmented. As de Kooning's emphasis on the woman's body in most of his works came as a publicity, advertising and sexual purpose. The woman depicted by de Kooning is the product of the disjointed womb of Western thought, the modern machine and advanced technology. She is filled with intense emotional feelings, and consequently she becomes an object icon, meaning that she is transformed by the control of modern technology over nature into a circulating thing (commodity) that has lost its sanctity and has become deprived of values. noble.

De Kooning's attempt to inflate women's breasts is his assertion of the sexual factor, which has become a central point for the West and for the big capitalists in trying to introduce it as a commercial tool and a mediator between the commodity for its acquisition and the consumer to attract him to the commodity. Western thought takes the open female body as its center, because of what this body carries of an effective and dual tool.

(De Kooning) has combined several plastic arts methods, in the completion of his works, using emotional brushstrokes rich in bright colors, coupled with the pouring and dripping mechanism that Pollock followed, as shown in the lower right side of the painting. This came in line with the propositions of pragmatic philosophy. In their emphasis on the change in the use of methods and materials, with the escalation of the experimental performance in giving unexpected results that indicate the uniqueness of the self and show its privacy, as one of the characteristics of the consumer culture

is the uniqueness of the style of the manufacturer or artist.

De Kooning also tried to hide the woman's arms with somewhat harsh brushstrokes, distorting her features, leaving behind traces of the protruding brush. Good thought that helped its emergence.

Although de Kooning did not use ready-made materials in his work, he was able to express with this simple material (oily paste) and with his solid, harsh, circular, oblique lines and geometric shapes close to the technique of cubism and his broad brush movements about the manifestations of Western reality and civil life and consumer culture, explaining personally how the machine controls its creator and all the foundations of life.

Model (2)

Artist Name: Alan Jones. Work name: sectioned

. Production date: 1976.

Material: silkscreen printing.

Size: 68 x 52.5 cm.

Returning: Red Gallery.



The photograph is a kind of visual discourse through which we can be seen and see ourselves through it. Postmodernism is a series of methods, variables, and approaches affecting the visual discourse, and then after its distribution and circulation, it turns into a dominant tool in all aspects of life, especially production and consumption. modernity.

Pop art artists have become obsessed with the photograph, which has become one of the most important materials and raw materials involved in the formation of their artwork, revealing realistic and expendable references, sexual and other symbols related to fashion. What a person needs to satisfy his instincts.

The model at the top of the paper is one of the works of the famous English artist (Alan Jones). Inside this model, the body of a woman is depicted focusing on her lower part, highlighting her soft thighs as one of the visual effects. This lower part was cut by the artist (Jones) into two halves. The clothes are complete and in their natural form. As for the left half that complements the woman's body, the artist stripped her of her clothes, transforming her into

an erotic value of sexual pleasure. Highlighting the bones of her left leg in an attempt to make it more like a modern mechanical machine (a robot). He also placed a black iron collar on the same side that bundles the left thigh and three wires come out of it, also black and slightly tilted to the lower left side of the plate. This entire figure is placed on a yellow background and gradient to white, i.e. from the right to the left of the painting.

The image employed by (Alan Jones) is an expression of a double vision, and this vision activates consumer activity in Western societies and thus becomes an icon bearing connotations and meanings of a materialistic capitalist nature. Advertising and advertising. Fashion is a civilized sign of postmodern thought and a modern fad of the times. Fashion becomes, according to Baudrillard, a total, common or general system for all aspects of civil society and contemporary life. And linked to semantics, signs and social overlappings, this scene turns into a tool in the service of consumer culture and the development of the wheel of material production.

While we find that the left side of the woman's body is very close to the shape of the machine as an expression of the mechanism of advanced technical thought, technology is not the sum of machines and means of work, but rather it is the logic of control over nature. Technically managed, it does not play any important role, and although this human being is part of nature, his alienation appears due to the god's control over him. Thus, the industrial society becomes a productive society for wealth and under the banner of technical rationality, providing all the entertainment needs of man to fill his spare time. From this case, the individual's relationship with things increased, i.e. it turned into an object relationship (commodity material) that lost its true value and the person's interest in things became more than others. The social and moral aspects that prevailed in Western societies or industrial societies in the post-modern era.

In addition to what was mentioned, the image that (Alan Jones) accomplished in the silkscreen method bears the sexual temptation character through the depiction of the lower part of the woman's body. Postmodern artists realized the importance and value that the female body

holds as liberating practices brought about by the changes taking place in Western societies, as sexual consumption. And by the act of liberation, it turns into a material value and becomes a daily circulating object, and like any object it has a use value. The liberation that afflicted the woman's body was directly linked to democracies, freedoms, and self-practices in capitalist societies as a consumer system aimed at globalizing the female body and engaging it with advertising and propaganda images equipped with attractive laser lights and bright colors, causing a kind of amplification in the visual scene.

So the image is the distinctive means of knowing this world, and knowing many of the consumer goods produced. It is a kind of means of communication that takes place through images, meaning that the signifier dominates the signified, so the image takes on its fetishistic character, represented by the other side .

Conclusions

- The intellectual and aesthetic developments of Baroque art, which established standards and certain aesthetic foundations, achieved through the principle of selection and control of fine art in conveying reality as it is.
- The emergence of the imaginative side of the artist, which gave new aesthetic values that reveal exaggerations and focus on lighting, movement, space and coloring.
- The logic of consumption relied on large-scale quantitative production linked to the needs and consumer requirements of Western societies in postmodern art.
- Postmodern arts have merged with modern manufacturing mechanisms through the production of utilitarian (utilitarian) subjects with aesthetic (artistic) features.

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