

Representations of conceptual art in the contemporary Iraqi visual achievement

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ABSTRACT

The essence of the conceptual discourse in art, especially plastic art and its emergence as a new art in Iraq and the knowledge of its repercussions and suggestions towards the recipient and the search for the relationship between culture and the prevailing philosophy of society , which is a distinct and important entrance to the understanding of the concept and the comprehension of human livelihood in light of these current conditions in Iraq. On the other hand, the emergence of important and restrictive results from the attempt to define the foundations and laws upon which the new art is based and then present them to researchers because they are complementary efforts that pour into one destination, where the idea or concept in modern arts, especially contemporary art, is a major goal of the artist, as it constitutes a conceptual pattern .And terminology for cultural and intellectual transformations and changes at all levels .Many works of plastic art have been presented at the present time from contemporary works, and the goal of the contemporary artist has become to achieve the idea of the new artistic work by choosing the choice of materials linked to the idea, and in how to communicate its message (not the work itself), that is, away from the traditional aesthetic in classical composition .Rather, the content, as these arts aim to link the artistic work with the recipient and with life and its daily events, and with modern technology to formulate the idea and cast it into an artistic template,

a conceptual pattern .And terminology for cultural and intellectual transformations and changes at all levels .Many works of plastic art have been presented at the present time from contemporary works, and the goal of the contemporary artist has become to achieve the idea of the new artistic work by choosing the choice of materials linked to the idea, and in how to communicate its message (not the work itself), that is, away from the traditional aesthetic in classical composition .Rather, the content, as these arts aim to link the artistic work with the recipient and with life and its daily events, and with modern technology to formulate the idea and cast it into an artistic template, and this contemporary artistic experiences in this conceptual form have broken the rules of art academically, through the multiple contemporary artistic expression methods and profound craftsmanship in their last content. The recipient (viewer) of the new art thinks that they are works that do not bear a theme, but that he sees them as mere formations and chaos, especially those in which

Research problem:

The essence of the conceptual discourse in art, especially plastic art and its emergence as a new art in Iraq and the knowledge of its repercussions and suggestions towards the recipient and the search for the relationship between culture and the prevailing philosophy of society , which is a distinct and important entrance to the understanding of the concept and the comprehension of human livelihood in light of these current conditions in Iraq. On the other hand, the emergence of important and restrictive results from the attempt to define the foundations and laws upon which the new art is based and then present them to researchers because they are complementary efforts that pour into one destination, where the idea or concept in modern arts, especially contemporary art, is a major goal of the artist, as it constitutes

1. Arafa, the French theorist, Etienne Dolyeh: A good understanding of the text in art is the unity of one that makes the translator back down from translating words without meaning, but rather words that express the main ideas, as well as comprehending the importance of translating all grammatical structures (Abdel-Ghani, p. 124).

2. Every general idea of a subject (layer) is expressed in terms in a language or multiple languages, and the concept is an argumentable unit, so that we can perceive it outside the language in a purely mental way as if it were deduced from functions. About thoughts (Alloush, pp. 171-172).

3. And he knew it as a form of eternal thinking that existed before the experience and independently of it (Al-Majid, p. 106).

4. Arafa Leibniz: mental perception versus sensory perception (Khayat, p. 513).

Chapter II

What is the concept and idea in conceptual art:

Conceptual art is the state of transforming a certain idea and making it tangible, that is, the introduction of the reading process in the context of visual art and its transformation into a cultural, philosophical, scientific and existential art, so conceptual art needs to introduce the recipient into the work through his mental participation until reaching an understanding because facts are concepts that are subjective. It has a relationship with the recipient, and the depth is not permissible in it, and it may work to stimulate the cognitive side of the recipient through the art painting as well as the creative vision of the artist (Al-Mashhadani, p. 182). And art conceptual have a significant case if all the trends that prevailed in the art movement in the world after the Second World War, it aims to revive old ideas be modernist has announced by (Marcel Duchamp) and during 1917 issued Duchamp his interest in ideas more interested in the final product By displaying a toilet and a skill signed by (Dr. Mott) and presented as a painting bearing the name of a fountain and sending it to an exhibition he was participating in (Shaabeth, pg. 227)..

Postmodern art begins mainly through an (epistemological) idea that proves that the period of its

the forms are not clearly evident .They work linked to the principle of semiotic in the visual formulation and brand through processed (by the artist) formally and intellectually and conceptually by the development of meaning and connotations in an artistic context , the idea and concept in this new contemporary arts and in the forefront of Iraq 's formation art, constitute a pattern conceptual and Mstalehya with these transformations ,and as These arts originated in a Western culture, so talking about them will be within the scope of that Western culture .What interests me here as a researcher is to know the extent of his presence in the Iraqi formation, and to search for the extent of his intellectual and aesthetic appreciation of this art in the life of the Iraqi person.

The current research problem can be formulated by asking the following:

_Are there representations of conceptual art in the contemporary Iraqi visual achievement?

Second - Importance and Need for Research:

1. It is a new phenomenon of contemporary Iraqi art and an addition of artistic knowledge that sheds light on artists from contemporary Iraqi art after 2003.

2. It benefits researchers, artists, critics, and those interested in art history, especially contemporary Iraqi art.

3. It benefits the colleges and institutes of fine arts and the relevant cultural institutions.

Third - the goal of research:

The research aims to : Identify the conceptual art in the contemporary Iraqi visual achievement.

Fourth - Research Limits:

1. Thematic boundaries: The research is determined by studying the representations of conceptual art in the contemporary Iraqi visual achievement.

2. Spatial boundaries: Iraq

3. Time limits: 2010-2020

Fifth - Defining terms:

A_ the concept in language:

It is taken from understanding, which is knowledge of a thing. It is said that I understood a thing, that is, its rationalization (Ibn Manzur, p. 315.)

B _ The concept idiomatically:

is a triple representation of the same thing without formal repetition. What multiplies from one part of the work is not the real chair, and it is still very special despite its neutrality, nor the image that only represents its image from the viewer's point of view, nor finally its definition that takes into account all the listed cases of using the word "chair" but it is in reality Ignores the real condition and image of the chair. In all three cases, this is a matter of a degree distinct from the reality of the being. The three, by their association, designate a fourth chair, ideal and invisible, and hence its concept is proposed, more so than its definition. When the object fails, the image interferes, and where this in turn fails, the language appears, which is itself insufficient but actually conveyed by the object.

Conceptual art is an intellectual harmony that includes any means that the artist sees within the scope of what the artist deems appropriate for his work and the development of this art in the sixties by adapting to the events and also the performances that were accompanying (pop art) by claiming that it is an art of pure ideas expressing himself in a way The environmental environment in which he is controlled and this applies to the works of (Giulio Paulini) and (glorification of Homer) through his use of the voice of the recorder and his series of thirty-two photographs presented on musical instruments that are distributed around the available space (Alkwaz, page 99). Conceptual art has crossed a wide horizon of art itself to achieve a new vision and a modern phenomenon of reality that the artist intends to transform and reformulate anew, where reality in this field is the main focus of the aesthetic interview, after the distance has been shortened to the maximum degrees between art and life, and it was The artist is free from all tools and means (...) and free from traditional images of art and directs him to work directly with the substance of the world. Conceptual art has achieved a great, wide and sweeping return to replace the flat painting of all the traditional photographic tools that are actually available, as long as there is a question for any work of art about the production of (meaning) and value, as well as the thing that makes the practice an artistic product that is not subject to any Selection laws and regulations where it is within a dynamic system in the formative domain by altruistic and interfering with the recipient through his participation in his sensual and artistic side (Al-Dulaimi, p. 242).

development is based on correcting the path of ancient knowledge, as we notice in conceptual art that it had a presence in the artist (Duchamp) when he was strict in his focus towards the idea besides the work. The result of this attempt at conceptual art was that the field of art expanded to be more than a dialogue about the relationship between form and color, but rather became a genre balanced with written texts that are considered subtle messages that the artist sends to the audience (Jinan, 313). Conceptual art emerged through many factors, the most prominent of which was the psychological reaction to the first and second world wars, the emergence of technological and scientific development, as well as the influence of other modern artistic currents that emerged in the twentieth century (such as surrealism, expressionism, and abstraction) as well as the experiences of the artist (Marcel Duchamp) during The second decade of the last century and the modern Dada movement, as well as the French artist (Yves Klein) and the Italian (Manzoni) whose activity became a link between Dadaism in its diversity of stages and conceptual art.

Conceptual art is the one in which the idea behind the work is more important than the final artistic object. Art appeared as an artistic movement in the sixties and the term (conceptual art) usually refers to art made from the mid-sixties to the mid seventies, and it can be anything and that it is unlike the painter. Or the sculptor who will think of the best ways and means to express his idea using paint or sculptural materials and techniques, where the conceptual artist will work with any materials and shapes that best fit his idea, and this thing can be a written performance or description despite the absence of a single style or form used by the artist. Conceptual (Al-Dulaimi, 242).

Where the American (Lawrence Weiner) suggested in this field that he specify in writing what he wants the artist to do and that the work, according to his opinion, is investigated by simply writing. No, what matters to the artist is only what is written "(Amhaz, p. 228.(

In the work of Joseph Kosuth (One Chair and Three Chairs). This piece is part of the Initial Investigations, a series of works that herald the emergence of conceptual art. In one chair and three chairs, a real object, some chairs, is chosen among the most anonymous everyday objects. It is placed against a picture rail, between an image reproduced by a mechanical process and its definition from an English (or bilingual) dictionary. All

the intellectual side and focus on it, and conceptual art has restored to us the realism of things after it ended or eliminated abstract art. Realism returned, but in a neutral manner without interest, without emotions, uselessness, or symbolism. And it only indicates an investigation of this conception of the word art outside of any narrative or expressive consideration, for the artistic thing disappears completely to take its place for its analysis of what art is? The sensory object is considered intuitive because it preserves only the conceptual perception of this thing”(Amhaz, p. 486).

"So the idea is the machine that makes art, and it is the basis of composition instead of relying on vision and imagination. So that the creative process like philosophy raises important issues about the function of art and its relationship with the viewer, by focusing on the idea of the artwork and its active role in creating an argument between the work and the recipient. (Blasim, p. 82).

departed from the familiar and prevalent, through their use of new visualization techniques that adopted the introduction of exotic materials, Adopting the technique of pasting, which includes sticking newspaper papers and magazines, a new method of expression, and then the words and phrases were later used by the two artists, performing a different purpose to refer to the popular culture, including the verbal puzzles or political and social comments it contained. It was accepted by conceptual artists because of its expression mechanism understood by the general public and the possibility of practicing it by everyone, as it was used to a greater extent to break the pressures and restrictions imposed by governments on society”(Muhammad Ali, 139).



Picture Deception (René Magritte ,1928).

In 1973 members of the New York-based Transatlantic Art and Language Group (Nato Review)

Of all the trends that prevailed in the late art scene in the sixties and early seventies, conceptual art took its most extreme in the real position and in fact remains most vital in the memory and influence today of concept artists, as they combined their objections to traditional media with a clear, radical and sincere alternative, and that the position The dialectical they identified in both their art and formulations despite their extreme diversity, most of the conceptual activity was united by an almost unanimous emphasis on language wherein they are similar indicative systems where language and ideas are reality.

On the other hand, the researcher believes that conceptual art has the ability to create and generate ideas and send them to the audience from the audience through its critical participation, and that art is here intuitively including all practical and intellectual contents, and also the artist no longer needs any skillful process in the field of drawing or other arts. Its need for

Art Stream - Language and Concept Idea:

The postmodern artist reached a presentation and put forward his intellectual concept towards art, as it was not an innovative idea or original meaning that fully carries the new characteristic. He wrote at the bottom of the picture of the pipe the phrase "This is not a pipe" in another term (that what the picture represents is not necessarily the pipe used for smoking, as the pipe has ceased to be a pipe). As Joseph Kosuth, one of the representatives of this trend, considers "art - work" on the surface. Art work is (art and language) in such a way that it is a point of convergence between several communicative approaches, and that image and writing meet in writing, it is the means that visually puts the word. They reject formal photography, that art becomes as a result of this meeting a rational and critical field of contemplation, and they considered "that aesthetic evaluation is not only alien to the function of an object, but also distracts it from representational justifications" (Amhaz, p. 484). Art has become a subject of question towards art through their reliance on philosophical and linguistic models, whereby the (art language) group practiced art in order to be a means of questioning its function as an inquiry about the same art, as an axis or method of modern and new knowledge (Wadi, p. 182).

The words and letters written in the figurative painting appeared clearly in the early twentieth century, when the Cubist painters (Braque and Picasso) began to borrow some words in their paintings after they

message through the actress between the signifier and the signified, although it is represented only in general terms, but it is available on a set of arbitrary relations in its concept, and that the introduction of the characteristic of the actress is only a method A projection of the part to the whole, just as it is not correct to close the image to itself away from the rest of the systems of reference (Muhammad Araf, p. 222).

Concept semantics in the body art stream

After the conceptual artist moved away from all means of communication adopted by contemporary artists, and went towards direct dealing with the human body, artists reached what was known as "body art" by adopting the body as a basic material for artistic work, as the conceptual artist abandons all aesthetic and ethical standards beyond Technical rules and concepts: "After the growing interest in the body and the intense focus on its various manifestations confirms the fact that the natural body in postmodern conditions has already disappeared, and that what we feel as a body is nothing but a fantasy parody of the rhetoric of the body" (Sand Hill, p. 14). As in figure (1 and 2)



Figure (1)



Figure (2)

thought, for with Descartes the first threshold for the discovery of the self-represented by the human body conscious of the world, and with Nietzsche he gave the body the center of sovereignty over the mind, and in contemporary thought Foucault gave the body its veiled authority, and with Merleau-Ponty. A new approach allowed Cogito the body which was considered the epistemological pulse of the universe as a whole, so these philosophies have influenced the contemporary aesthetic discourse and displace art in all its forms, proportions and moral values in general (...) as art is moving towards new frameworks, using the human

published a booklet entitled (The Blackout in Art and Language). An online hypertext version called (Fuzzy in Art and Language) hosted by the Arts and Media Center in Karlsruhe, where the data was generated by a conversation project that took place between January and July where art and language members living in New York would meet for weekly discussions and record their thoughts and responses to one From a number of attempts to record and present the theoretical discussions of the transatlantic group.

We note the means used by the pioneers of this conceptual art, when it appeared in the Leverkusen exhibition when it was limited to photographs, as well as the papers printed on the typewriter and the musical tapes that changed the exhibition and turned it into something like archival circles. Through several means away from any aesthetic flattery, the conceptual artist here resorts to language and writing, using them as a substitute for actual images to be sent to the audience from the audience (Amhaz, p. 486). The focus and attention to the significance of the image, what are its meanings, what are its symbols, and the method of communicating and communicating its communicative

Through this, conceptual art has abandoned the entire aesthetic experience, so that the concept of "artistic beauty" becomes (the beauty of the idea), whereby the rational idea contained in the artistic act gives greater importance than its results, because it is the essential representation and the actual goal instead of the artistic work, and this transformation that gained Conceptual art, and its different, pluralistic appearance, led to the change of the term plastic arts to what is called visual arts (Salam Hamid, p. 294).

"The body did not have an intellectual presence in some historical periods, except with the dawn of modernist

drilling machines, the artists of the land were able to break free from the constraints of space in the studios and galleries in order to create huge ground works (Al-Alwani, p. 132).

One of the artist's goals in the Earth Art movement is to feed a region of the Earth with strange topographic information or brought from a second region. In this way, art approached the way of life and the natural environment, so that it escapes from the siege of the "machine" and the control of "industrialization" and from the spent templates. The process of documenting the link between the art of the earth and the natural environment has become contrary to the idea of artistic performances inside closed halls. Despite the links between the art of the land and the art of "minimal art" related to "explicit" works, what distinguishes them is the confirmation of the documentary nature in "the art of the earth" in addition to the development of the principle of dialogue between the act of the artistic event and the idea. While some formations disappear as a result of changing weather conditions, only photographic documents remain of the artistic event (Mohsen, pp. 90-91).

Robert Smithson prepared his famous work, which is a phrase about (a spiral barrier), from the rock in the form of circles made of natural stone in a natural environment, expressing order and chaos at the same time, as well as expressing chance and necessity as phenomena derived from nature in which the artist is free In expression and expresses his desire to physically enter the world by moving from the thing (painting) to the surrounding material, to create works of art of ultimate magnificence and beauty. Robert Smithson has worked to expand the range of art by keeping it away from the art of the halls and moving it to the surface of the painting to give it a different system and to protect nature from the art by using its abundant materials, in the sculpture of the earth and to liberate from the domination of the class and the context of art.(Raji, p. 339)

Model (1)

Business name: Untitled

Artist name: Mounir Hanoun

Material: Photography, PhotoGraph and Photo Shop

Measurement: 80 x 92 cm

body as a medium and raw material instead of Canvas for painting, strips and needles instead of brushes and balloons. " The pictorial surface, in the context of body art, is to deal with the human body as an aesthetic and artistic work, and as a new culture that stimulates and encourages the deviation of art and its removal from the traditions of its manufacture, and thus it is "the art of the body" to dismantle the legitimacy of artistic discourse in painting by inventing treatments, techniques, and methods, Its reliance on a new material, as a surface for presenting artistic and aesthetic concepts, which is the human body, as a living sculptural space, thus has paved the art of the body to approach modernity, that is, modern art (the modern work of art) (Jafar, p.92).

Constructivism concept in the stream of art of the earth

Land art is one of the types of conceptual art, and some called it (Environwental Art). In the artwork it interferes with the surrounding environment and requires its presence, and others called it (Impossible Art) and this term was used in the mid-sixties to describe artworks, whether in exhibitions or In the open air with its use of materials in nature such as (earth, rocks, soil, snow), then this art crowded in (the United States of America), then it gained widespread popularity in the American continent, and then the most important artists of this American trend (Robert Smithson) And (Michael Heizer) and (Carl Andrea) and the English (Richard Long).

The beginning of (Land Art) had begun after the unloading of quantities of granular material on the floors of the art galleries, and this trend led to a logical conclusion from (Walter De-Maria), who in 1968 put about 1600 cubic feet of heritage inside the hall Covering the total floor area, the artists are becoming interested in the design possibility of archaeological excavations, including cracking the ground with rocks and gravel. With the help of bulldozers, dynamite, and

Year of production: 2019

Yield: the belongings of

the artist himself



identify the most important speeches that the artist is trying to convey to the world and the shadow, light and movement were manifested in his artistic product that broke the materiality of the bodies. The artist believes that without this principle there is no place for the existence of his work and what He clearly noted all the artistic stages of the artist and the multiple styles that conveyed him through which he felt that every stage of time he passes through needs an optimal way to express it in line with the rapid changes and at all levels and not to be confined in a style in itself. The world through the dark events that have affected mankind and humanity by highlighting the shapes in variable bodies. With the human being inside his town and the artist's idea through the artist's appearance in his personal form, but with changing expressions, he wanted to simulate the world that we are going through this situation deprived of the will and freedom.

Model (2)

Work name: Baghdad Library Wall

Artist's name: Karim Saadoun

Measurement: 6 x 3 meters

Material: Paper roll with different materials

Year of production: 2010

Yield: A group of the artist

Work analysis:

We see in this work that there is a stone wall containing divided openings in number three decorated on the top by arches, and at the bottom there is a balcony overlooking the outside, and inside each opening a person with half a naked body without a head and the place of the head comes out drops scattered in the form of blood, and each person carries a picture of changing features The artist possesses Here is a comprehensive rhetorical culture for many texts in a new and rare form, using modern techniques in his artistic discourse through his creativity through technological tools, where he employed photographic images through the formation of his work through an idea expressed through modern artistic means. By distributing people within the discourse system to know the connotations and signs accompanying him in art to



that include the archives of the important country

that represents Iraq and its history. It placed it in its spiritual dimension and then progressed upwards towards proposing the idea to be revealed in silence. The discursive structure in the work of the artist (Karim Saadoun) contains the culture of identity that took its food through the events that passed through the country and took various forms directed in an honest expressive manner that seeks to achieve conceptual ideas with ready-made techniques that facilitate the reading process by the recipient audience. Presence, absence, and congeniality with the absent discourse to reach the formation of the constructive hierarchy in blocks that contribute to the accumulation of construction and its technology, and he worked on forming his artistic painting with the mixing and identification of different materials of paper and colors to merge the materials with the visual contents of the work and we touch the sensory emotions in his works through the papers and their mixing is a product of the relationships between them In the style of dribbling a group of interconnected papers, creating an explicit and direct text about the events that passed through the cultural offices, and the work was adapted to the new culture, creating a process of change in identity bypassing the factor of time and place to which the discourse belongs in terms of its connection with concepts and the perception of the visual given of the organizational elements and foundations in the painting.

research results

Work analysis:

The work depicts a scene of a wall containing roll paper with a thickness of (5 cm) and a length ranging between (1000 m) wrapped and coated with a set of colors and hung on a mixed wall in his speech this theoretical and intellectual awareness with artistic awareness is reflected in the spaces of his artistic work because they are moments of manifestation that invite him To make his ideas produce an amalgamation that any recipient receives, as he tried in his product to go back and adventure in his dialogue and dive in order to bring us back to the Iraqi past. He made in his product the cold colors and the hot colors were only a few of them to adapt and operate outside the familiar artistic interpretation to extract another meaning. In his artistic work and his possession of an idea resulting from his precedents and his desire within the field of feeling towards production, the artist (Karim Saadoun) dealt with it as the concept of the destruction of the Iraqi cultural archive and the borrowing of a wall from the walls of Iraqi libraries with the metaphor of the cultural archive from what happened from the burning and destruction of public libraries, the archaeological and museums of Iraq and museums. Art and archaeological sites, where the artist worked on aging paper with various inks and materials for the purpose of finding the appropriate effect for the purpose of presenting a form of destruction, and in that he tried to art The investment of aesthetic act in artistic work to create interaction, sympathy and participation in forming public opinion to contribute to activating support in an attempt to rebuild those cultural centers

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1. The cultural discourses led by the contemporary Iraqi artist led to experimentation and the search for techniques and transformations that included various materials and prepared with conceptual dimensions that the Iraqi artist used to make various artistic works, especially after the contemporary Iraqi artist was influenced by the culture of consumption.

2. It has achieved the conceptual idea of the contemporary Iraqi artist, its artistic presence with all the traditional photography tools that are actually available.

3. The conceptual discourse of the contemporary Iraqi artist is characterized by his intellectual production with artistic works of symbolic and cognitive connotations, forming a constructive discursive system desired in the artistic arena by embodying shapes in expressive forms using different techniques, which are a conceptual artistic product.

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