CONCEPTUAL MODELING IN CONTEMPORARY IRAQI FINE ART COMPARATIVE STUDY BETWEEN EXPRESSIONIST ABSTRACTION AND SYNTHETIC ABSTRACTION

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Article history:		Abstract:

CHAPTER ONE

The general methodological framework of the research, represented by the research problem represented in expressive abstraction and synthetic abstraction.

While the limits of the research were limited to the study of conceptual modeling in contemporary Iraqi plastic art, a comparative study between expressive abstraction and synthetic abstraction. Which represented the research sample, specifically in Iraq - the time from 2000 to 2020, and by adopting the analytical method within an aesthetic philosophical vision, using the indicators of the theoretical framework as an analysis mechanism for the sample.

CHAPTER TWO

It contained two sections: -

The first topic Dealt with: - The cognitive framework of conceptual modeling: -

The effectiveness of imagination and intuition in modeling conceptual visual discourse:

The second topic:- Modeling and its representations in the international arts of plastic arts, selected models.

As for the third chapter: - it included the research procedures that included, the research community, the research tool and the analysis of the sample consisting of four models, and the fourth chapter deposited the results, recommendations and suggestions. The researcher reviews the results as follows:-

1- Conceptual modeling as a thinking mechanism that regulates the artist's actions before and during the artistic production processes.
2- Conceptual modeling transferred expressive and synthetic abstraction to a contemporary time.
3- Expressive abstraction tends to the human body as an important subject of expression and from it draws its emotions and models the human form according to the requirements of the current situation, while synthetic abstraction searches for concepts and deep connotations of human and material subjects.

CHAPTER ONE:-
Introduction

The artwork is the product of the law within it and it is the continuous becoming and permanent transformation. Accordingly, is expressive abstraction and synthetic abstraction moving in two directions in which there is congruence and difference at the cognitive level and at the performative level? Does conceptual modeling constitute the law at work in this difference? So what are the mechanisms of modeling? What are the concepts on which the artistic productions are based?

It reveals the importance of searching for innovative concepts within the art system that can be emulated by scholars. Through which the (research objective) is determined to compare two technical formats, and to reveal the conceptual modeling mechanisms in them. Within the limits of the objective research represented in the title specifically in Iraq from (2000-2020).

Abstract, fine art, expression, modeling, contemporary.

DEFINING TERMS

The model: is a miniature example of a map of a building or a statue that describes the outcome that it will have in the future. So that it does not violate the conditions of similarity and discipline, and this is a sign that attaches the model to the field of industry and crafts more than it does to art. The model in art may turn into a creative mental creation. (M: 4, p. 31) and in another perception; between the elements.

PROCEDURAL DEFINITION:-

Conceptual modeling: It is the research in concepts and their atrophic connotations as a virgin land or a raw material for thought, from which he draws his creative energy, as it makes art in a permanent becoming and permanent transformation. So it searches the concept inherent in the thing and then transforms it into a visual formation

CHAPTER TWO: THE FIRST TOPIC

Cognitive framework and conceptual modeling:-

When investigating the forms of beings of different types, whether they are humans, animals, plants, or even inanimate objects, they were formed in formulas that differ from geometric shapes, except after man transformed them into conceptual entities in a cognitive system, which expands by interpreting them outside their direct real existence into abstract forms, when looking at the mountain As in reality, it is formed from unorganized lines, so man referred it to an amazing invention, which is the triangle (Scheme B) as a unit of measurement and an abstract form that suffices with its abstract concept, banishing its realistic and sensory concept that was characterized by the mountain

مخطط (1) نمذجة شكل الجبل

(Scheme A), so it was covered with concepts that the mind perceives, and this organization in the form is its right Organizing in perception and awareness, as if we say that every (two right sides corresponding to a hypotenuse) form (angle 90 e) (C-Plot), then we realize that this is a triangle consisting of three sides. The work of logic here is an indication of human superiority in referring forms and things from visual reality to concepts perceived by the mind. see (Chart 1)
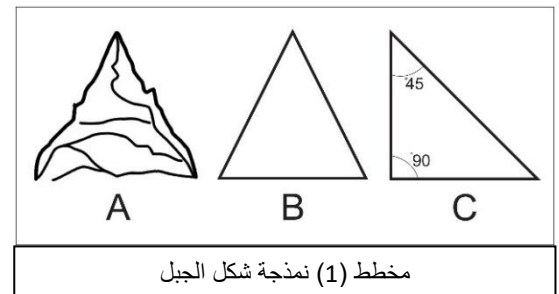
When we draw an abstract geometric figure, such as a square, it is devoid of any meaning unless it is shared with other elements or is modeled within another geometric group, then it will turn into meaning and function. For example, when referring it to a window, the indication here is based on the state of the subject designated for interpretation, such that the prison window or the ticket window is closed. at the level of significance. As for the level of understanding and proof in science, the shape of the square will be nothing but a synthesis of angles that are supposed to be right, whose value is formed as a measurement through arithmetic and logic for the sides of the square (degrees 90 AH) when these proofs are realized as mental concepts as a logical language understood by the mind. Not just with the senses. This example corrects the approximation of the concept of conceptual modeling as a complex term, which the researcher means as a modeled form or different elements collected and modeled in a concept that calls for logical awareness and knowledge.

This brings us closer to the saying of the artist (Michaelangelo) (What I want to see in my work is the idea behind the so-called truth. I am looking for the bridge that connects the visible with the invisible) (M: 11, p. The reciprocal relationship between consciousness and its object, then collapses the artificial division between subject and object and the contrast between idealism and realism. So that the subject is understood as it appears in direct experience, (as in the previous example of the box) as actions specific to consciousness in terms of structures and structures related to the artist's empirical self. In the mind, which has been proven correct after verification. (M: 7, p. 120) that is, the overlaying of images with an awareness that goes beyond the limits of the cognitive framework with one meaning, one concept and also one form.

Figure (1)

شكل(1)

All curved, straight, and random shapes and lines do not resemble the true face of the human form, but are dimensions and expressions that we classify on the basis that it is an image that symbolizes a human face. The images of reality are constantly changing, but the modeled image becomes a fixed icon, as in Picasso's painting The Weeping Woman (Fig. 1) (M: 17), which refers to formal modeling with a conceptual dimension, where the artist separated far from the realistic figure and the form that was modeled according to a cubist style, thus becoming an icon Different and self-protecting from repetition as in realistic models reproduced directly from reality.

The second topic: Modeling, its representations in the international arts of plastic arts, selected models. Highlighting Expressionist Abstraction and Synthetic Abstraction.

The beginnings of modeling in art since prehistoric times were formed in some modifications made to the human form with the magic compressor or the belief pressure that was practiced during the performance of religious rituals, motivated by the increase in the representation of the symbolic energy that is hoarded in the form that will be an example for everyone and not for a particular person. It is embodied once in an abstract form and once in a symbolic form in order to refer to a metaphysical dimension that stores magical energy, as if the artist (the magician) tried with this action to make these strangely modified creatures with an energy that convinces the worshiper that they are different from their human nature, so magic is attached as an intellectual aspect pressing on matter The manufacturer produced forms with conceptual modeling in form and content.

Figure (2)

شكل (2)

This is what the researcher noticed in (the village of Yarem Tepe near Tal Afar - 5500 BC) statues of women formed in conical shapes wearing loose skirts grooved in horizontal lines with high head hats (Fig. He overlayed the movement of her hands embracing her breasts, in order to confirm her symbolic discourse about the magically effecting of fertilization. (M: 8, p. 38)

The artist's desire for modeling was motivated by difference and liberation from the influence of reality by making the intellectual pressure a dominant and effective reason for creating modifications on the form, and then reformulating it in innovative ways. And the shift to new ranges of human thought through concepts and forms.

Figure (3)

شكل (3)
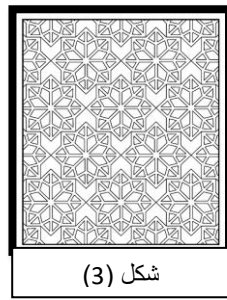
Also, the act of modeling was repeated and emerged clearly in Islamic thought through the artistic products that were represented in Islamic decoration and later drawings, especially in Al-Wasiti drawings. It goes back to the early beginnings of the Islamic religion, which forbade drawing a realistic diagnosis of man out of not creating an example that is likely to be worshiped like idols. For the recipient in tracing the shapes of the branches and their interweaving, adding to this the creation of repetitions that perpetuate movement and continuity as if they are emergence and growth, but the artist went a long way and created geometric shapes and dealt with the void and created from repetition innovative geometric units. Innovations to model the concept and transform it into visual formations. (M: 9, pg. 292)

The artist has referred the plant and engineering units to updated entities within the framework of their modeling in a new form invented by man, outside the limits of the preparedness of forms given to us by nature, this innovation was intertwined in form and concept, in the geometric decoration (Fig. It gives value to the other, and the importance of this value in its precise mathematical concept, which the artist employed with a strict logical calculation. This relationship between form and space results from conscious modeling of subjective and scientific concepts, which are repetition, balance, unity in type and diversity in form. Thus, the work in its entirety gives us an impression of abstraction and a character in line with the Islamic belief and free of anthropomorphism, and accordingly the features of flatness, symmetry and abstraction are artistic aesthetic values that came as a result of spiritual concepts and values. It was represented by two approaches, the first being mental and the second spiritual. (M: 5, p. 102)

All of this is focused on creating a new model that has been modeled to be an understandable form and a general icon that can be circulated among people smoothly. So the concept behind this modeling is the human ability to discover the variables in nature and to demonstrate the ability to form it through mathematical scientific modeling, as well as to create reproducible models of a disciplined mathematical and aesthetic nature.

In some artworks, there is reference to the previous (natural) shape, and sometimes the separation distance is very large between the drawn shape and the original shape, and this difference is due to the artist's experience in disassembly, addition and deletion, which are described as conceptual modeling mechanisms within a new vision created by the artist, The artwork moves in two directions, the direction of logic and the other direction is the direction of sense, a direction that seeks accuracy and perfection, and a direction that seeks sensual and aesthetic excitement and escape from the law. This overlap between logic and sense is what gives the work its value, which allows the reconstruction of the original form again in a different way. (M: 6, p. 432)

Figure (4)

شكل (4)

In the artwork, we are not satisfied with the original scene, as we have another thing of equal importance, which is the (ego) or the self. What is reflected within the artwork is not only the original scene, but it is a mixture of the fusion of this origin with the artist's self, the active ego. It is what creates the distance, and it is what adds to what you see from the things that you have gained from other experiences. That is, when the artist's self interacts with nature, then it is useful to keep a thread of reality, which connects us with its content that leads us to atrophic signs that establish the act of understanding. Even in purely abstract scenes, there is always what can be referred to as threads of connection with their realistic forms as original references from which the artist derives his formal and conceptual foundations. (M: 6, p. 433)

By the twentieth century, the form of the human body had been borrowed, deconstructed and reassembled by painters of various avant-garde schools to the point of distorting it. It's like hearing the noise of different sounds at the same time. Experimental action was dominant at that moment when artistic currents rose and photography was drawn towards the abstract surface dominated by the expressive and technical side. Is this what led us to (Freud, Nietzsche, and what the war provoked) to name a few (these are three initial explanations for all this disturbance) adopted by the artist, this categorical refusal to accept the testimony of the human eye for what we have reached? Whatever the interpretation, the human form is beginning to resemble a new paradigm as it is tampered with in a slow path through the human factory. There is no neat and linear conclusion to this painting. There is no easy contemplation on the surface, no celebration of the basic symmetry of the human form. What da Vinci created in his great paintings and in those long periods of art led to the conclusion that man was in some way in keeping with the divine order of things. harmony or universality. She is alone beyond expectation, staring at us with bulging eyes at all her vague clamor completely wild, exploding at every seam. It survives in a general course of painted cruelty - this painting's brushstrokes stop in so many different directions, in fact it's like an uneasy conglomeration of parts, the artist almost at war with himself - a stark, horrible, grumbling example of the violence that has not been committed Described on the human race, the daegong is still in this painting and is one of a series of many ferocious attempts to present the female form modeled by the concept of cruelty. We feel that this painting had neither an easy beginning nor an easy end, as it is more draining than anything you might call the end.

Figure (5)

شكل (5)

This destruction of the human form lies behind Nietzsche's excessive nihilism, meaning that the essence of Nietzsche's nihilism is the destruction of everything that is reactive, negative and anti-life, and that this demolition and destruction is the basic condition (to build a new temple an old temple must be demolished). And the demolition of everything that is reactive from the prevailing values, which rob the individual of his freedom and lose his authority over himself and things, and lure him into a world alien to him and subject to transcendent and outside values, and has no connection with him. The second stage is the stage of building and formulating new values that will pave the way for the emergence of the supreme human being, the person who is constantly transcending himself. (M: 1, p. 100)

This nihilism is part of the reasons that transformed art from the narrative contemplation that the characters of real works tell into ways and mechanisms of thinking, part of which rejects the constant, and part of it goes along with the development that science has bestowed on life in general. The technical as a second level, plus the semantic level, which is the coding boundary that mediates between the real, which has turned into an abstract surface.

As in the work of Picasso (The Three Musicians Figure 5) (M: 14), it represents a model of synthetic cubism, with flat levels of color and "complex structure resembling puzzles" converging with the (collecting) technique employed by the cubist style.

In this work, we notice how Picasso created a plastic formulation through which the visual form is modeled, as if the realistic forms are reformulated in a way that serves the artistic composition within the requirements and systems of the work that was referred to a modern technique, which is the art of clinging to a cubic system. Creating a new paradigm that forms its presence in the arts of shaping modernity, on the technical level. As for (the main theme

represented by the three characters of the musicians), it represents the realistic subject that has retreated from the visual introduction as a scene to a semantic level that stores the discourse of encryption. It is as if the arts of modernity tried to model the realistic form in a new and different form and made its meaning atrophic and hidden as if it was an attempt to undermine the narrative aspect that was dominating the realistic visual scene.

Figure (6-7)

شكل(6-7)
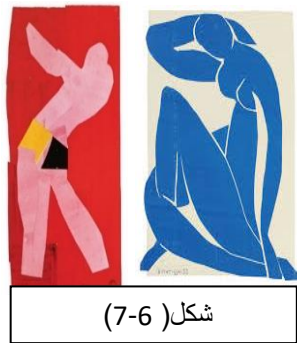
All the transformations that the artist has achieved in the visual scene on many levels, including the transformation at the level of form, at the level of material, at the level of concept and significance, are nothing but attempts and desires to access the new through a system that constitutes the internal nature of the artwork. With this mechanism, art turns from simulation of the visual form to creating awareness In concepts for reformulation and construction, the art schools of the twentieth century proliferated despite their different orientations. Some of them tended to form with its different types (living or non-living organisms or forms that approximate scientific or engineering theories), all of which represent the references and institutions that the artist dropped his experiments on in the era of modernity.

Figure (8)
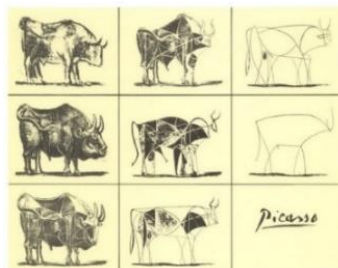
شكل (8)

On the level of the human body, starting with the brutal school represented in the works of the artist (Matisse) and his method of modeling the human form based on simplification, according to the description of (Clive Bell) "Matisse's painting is pure and simple pleasure," while Picasso "requires an intellectual effort." M: 11, p. 4) This modeling is formal modifications of a subject that makes the body as if it were scraps of paper and a model that suffices with its source, to make the form retain the transformation energy and the beauty of composition. This concept that he worked on (Mattis fig. 6-7) (M:15) is based on simplification and abstraction without referring to concepts outside the body, but rather the option of a clear confrontation with the human form is described as a feature of the era that relies on iconography as a self-sufficient revelation.

In the works of the artist (Picasso), the modeling had two aspects, intellectual (conceptual) and formal (visual), and both lead to the abstract concept. These two dimensions are under the concept of modeling, through the experimental operations that Picasso conducted on the shape of a bull as in (Fig. 8) (M: 16), where we note the stages of transformation of the realistic shape; accustomed to the human mind; To formal modifications, once they take on a decorative character and once reveal the expressive aspect until they achieve the symbolic suggestion of the shape of the bull that opens to interpretation in all its dimensions. The previous dimensions (realistic, decorative and expressive) are concerned with the emotional instinct and the image that simulates the form. However, the artist wanted to cancel all body coverings and transform it into a simple form, but it is abundant with atrophic concepts. The artist also wanted to create an iconic example of his own as an artist to enhance the artist's innovative and aesthetic energy and to confirm his contradiction to reality. This conflict with reality in its closed form and the creation of the form open to interpretation shows the method that resembles the expression of a state of thought for a people at a particular moment in history.

Where he describes Crochet by saying (Beyond art, there is human thought, with the richness of its form and dialectical unity, without which art cannot be comprehensible). (M: 10, p. 328)

It generates a feeling of infinite space instead of specific boundaries. (M:15) As if the artist here is trying to model the concept in the geometric form and make it a subject of philosophizing within the art system. This mechanism changed a lot of the concept of art and its connection with the concept of craftsmanship or skill, where the great transformation began in the concepts of (aesthetic, art and performance, and this was reflected in the form and content).

S	expressive abstraction	S	Synthetic abstraction
1	The artist performed procedures that re-model the realistic figure and transform it into an abstract form that retains its expressive energy.	1	The artist was not concerned with the realistic form, but rather focused on the atrophic concepts, and then referred these concepts to abstract forms.
2	The subject is often human (emotional) approaching the narration, but the artist escapes the direct narration by modeling the drama to the expressive abstract form.	2	The plastic subject (visual) is what preoccupies the artist in modeling his synthetic abstractions, as he derives atrophic concepts and transforms them into an abstract form, in order to model his visual equation.
3	The morphing features of the figures have been partially supplanted by the realistic figure and modeled to give it an iconic character.	3	The artist's work focused on attracting the surrounding knowledge or scientific systems, and covering them with an abstract character. After re-modeling it in plastic forms different from its previous references, but while retaining its underlying laws that enhance the concept and meaning from the narrative of this structure.
4	The artist emphasized the singularity of the form and its non-repetition, as it is a special case belonging to the expressive theme to which it was referred. It is forms that reproduce differently with each new artwork.	4	Modeling methods vary according to concepts and topics. The artist is not interested in iconic modeling, but is governed by the effectiveness of the system and its work in formulating concepts and the importance of the neighborhood in enriching the concept and form.
5	The technique approaches the performances in the artistic styles that preceded it, such as surrealism, cubism, impressionism, and expressionism, or it marries several styles at the same time.	5	The technique is heterogeneous and constantly renewable, taking the form of an assembly of discarded materials that are recycled in the art system, or manufactured materials, or it is a combination of several techniques in one artwork.

Indicators of the theoretical framework:-

After the study that resulted from the theoretical framework, the researcher reached several points that clarify the contradiction and contrast between expressive abstraction and structural abstraction.

Previous studies: The researcher investigated most of the theses, theses, and research, but he did not find a study that approximates the current study, as it consists of a new and compound term, as well as (a comparative study that surrounds the effectiveness of conceptual modeling in both expressive abstraction and abstract composition) and the extent of convergence and difference between them.

CHAPTER THREE:
Research Procedures
Research community:-

The current research community is determined by artwork from the year (2000 to 2020). The study of conceptual modeling (as a clear phenomenon) in contemporary Iraqi plastic art included a comparative study between expressive abstraction and synthetic abstraction. What constitutes the research community through which the sample was chosen.

The research sample: - A group of models were selected as a sample for the research, which numbered (4) models out of twenty models that represent the research community.
• Surrounds the working mechanisms of conceptual modeling in contemporary Iraqi plastic art.
• Diversity of its technical methods and performance mechanisms.

Research tool and method:

The researcher adopted the indicators and the intellectual and aesthetic approaches that the theoretical framework concluded as an analytical tool for the research and by using the descriptive analytical method to analyze the artwork on the basis of realizing its overall structure.

Sample Analysis:-

The researcher used steps in analyzing the sample models, so that the analysis is logical and scientific.
Your model number (1) Work name (Incubation) (Expressive abstract model)
Artist name (Issa Abdullah)

Model(1)

إنموذج(1)

Work size (60 x 80 cm) year of completion (2000)
Al-Aidiya (Pioneers Museum in Basra).
1- Read a visual descriptive reading of the components of the artwork.
This work is characterized by an expressive abstract pattern, executed with oil colors on canvas. From the title, the shape of the two characters can be described as a man embracing a woman (the artist borrowed a local term, a braid of hair to associate it with the female), and expressed the roughness of the man's hand as a sign of the strength of holding on to the woman, and the artist borrowed a shape resembling a door Or the Arab window is a sign of belonging, and housing is a reference to (the place).
2- Modeling is an intellectual motivation with an imaginary mechanism to bring about transformation and innovation.

Figure (22)

شكل(22)

The artist employed expression in the human body and in the place, at the level of the form, as if it is an extension outside the text or it is a fragmented image of reality, but with an imaginary vision, the artist reformulates it again according to his vision and according to his creation of the scene that expresses the special situation of the subject, while the place has become a sign and not borders, but rather A mental sign that refers to the place. This mental energy is a tool of imagination that has made the human scene, its states, and the functions of its places an icon that protects itself and affirms human emotion and models it in a framework that differs from realistic formulations.

Figure (23)
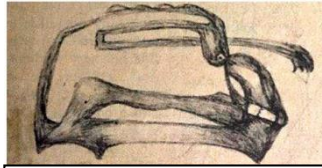
شكل(23)

3- Modeling of abstract shapes between (analysis and synthesis).

The artist (Issa Abdullah) abstracted the human form into an object that refers to the human species in general, so his modeling focused on stripping the human of his qualities, focusing only on the action of the body, and the expression that affects that body without formal decorations outside or inside the body. Model it within an abstract expressionist framework.

4- Modeling between (expression and concept).

Modeling tends to plan to emphasize the event and removes all the belongings of technical dazzle, to reveal a performance similar to the classical style intended to express as if it approaches the themes of romanticism in raising the authority of the subject over the authority of the body, so the body is a container for the dramatic subject during which emotion and emotion are aroused, the body has become a form that carries a latent concept, The two are modeled as one.

5- Modeling of technical performances.

In this work, the artist practices the planning technique that approximates the grooves in the sculpture. Its purpose is to give the figure an expressive power that approximates the outputs of the skeg that prepares it in advance, as in Figure (22-23), which refers to the human being alone who is concerned with expression, which is the meaning as an eternal subject away from techniques that refer to aesthetics. That is why the modeling was focused on transforming the body, not only to get out of the ordinary, but to give impetus to the spiritual feeling that escapes from the boundaries of the body. As a specific entity, the artistic and human subject dictates the energy of innovation that transcends technology, and saves man from the technical surroundings that robbed his emotional entity, as (Lyotard) says that modernity has made man my tool, as he is subject to the tools and techniques that the era bestowed on him until he lost his feelings.) :2, p. 41)

Model(2)

إنموذج(2)

Your form number (2) Name of work (distorted birth) (Expressive abstract form)
 Artist name (Aqil Khareef)
Work size (30 x 40 cm) year of completion (2013)
Ownership (artist's collection).
1- Read a visual descriptive reading of the components of the artwork.

(Fig. 24)

شكل(24)

In this work, the artist (Aqil Khareef) employs consumable materials and recycles them in the idea of a visual text in which he approximates expression and abstraction, by collecting materials to indicate a (distorted face). A wooden board on top of it is a piece of canvas and two empty screws.

2- Intellectual motivation modeling with an imaginary mechanism to bring about transformation. Modeling the human form by creating an intellectual system that embodies the chosen subject to depict it and give it the feature of presence in the plastic consciousness, and make the shape as if it provokes a state of astonishment and terror in us, and disgust for those who examine its features that provoke disease, fear and shock in the recipient. It is as if by this suggestion he discloses the potentials of the elected character who has been transformed into a freak object, so he creates two imaginations at the same time, the imagination of the artist who proposes the visual form by modeling it in an expressive abstract format, and through the imagination of the recipient who confronts the work, shocking and reminiscent of all the tragic events that were done by ISIS . So it is a documentation with a contemporary mindset as it reproduces the shabby and neglected in an innovative text.

 3- Modeling of abstract shapes between (analysis and synthesis). The artist analyzed two materials, namely, the real image of (ISIS) figures and an analysis of the raw material as a damaged shoe, then re-combined the two images by merging them into one form that opens to interpretation and embodies it and with a damaged birth.

 4- Modeling between (expression and concept).

As for the expressive theme, it is an intensification of all the events produced by (ISIS) in the current era, and the mask is nothing but an organized process that hides under an international umbrella. The political concept or message that the artist wants to express is formed, which is recycling and industry, as if the artist is trying through this mechanism to keep pace with that Industry through sarcasm we model in shabby shoe shape.

5- Modeling of technical performances.

The artist did not re-model reality with a prior technique or within a specific style in production, but rather it is a suggestion left of the idea, that is, the technique is a host that receives the idea or an addition between the raw material and the subject, and it is a unique product that is subject to a current time, which is the free play in the materials and their diversity, which is nothing but an enrichment of the aspect Visual art. This converges with the achievement of (Aqeel) in his last work (A corpse in a landfill) (Fig. 24), where we notice that the technique has taken on another character, that is why postmodern arts are described as neither stereotypical nor systemic, but rather an instantaneous innovation and interaction with the surroundings with its two parts (physical and intellectual).   .   Rather, its effect is active in interpretation, that is, it touches the ideas of the recipient as another producer of the text after the artist.

Your model number (3) Work name (My country map) (Abstract abstract model)

Model(3)

إنموذج(3)

Artist Name (Hana Malallah)

Work size (200 x 200 cm) year of completion (2008)

 Al-Adiya (Tate Modern Museum, London).

 1- Read a visual descriptive reading of the components of the artwork.

 This work consists of different materials (burned cloth and remnants of paper pasted one on top of the other, and some of them are red and green, indicating something symbolic).

 2- Modeling is an intellectual motivation with an imaginary mechanism to bring about transformation and innovation.

The title refers to the metaphor of the concept and its transformation into something abstract (the artist Hanaa describes Iraq as a numerical sequence of wars) using the accumulation of layers one on top of the other to achieve a conceptual numerical sequence, so multiplicity was used consecutively instead of adjacent repetition. This enriches the event in terms of burning parts of the cloth and cutting a part of it in order to displace some parts so that the layers below appear, and this indicates the accumulation.

3- Modeling of abstract shapes between (analysis and synthesis).

_____

The shapes here lose their properties and iconic features that are linked to visual references, but this modeled form contains its own subjectivity and its own concept, then the artist re-composes the building by accumulating these layers, so the concept is formed through the meeting of the whole and not the part, so the random shapes and in their parts what is the randomness hitting the cities that Destroyed by wars.

4- Modeling subjects in the abstract between (expression and concept). As for the subject or theme, it was divided between expression and concept. The expression was confirmed through burning, adding to that the writings that refer to the place, which is Iraq. All of this formed a framework for the tragedy and destruction that this country has been experiencing for many years. The act of burning was a reference to the effective and influential drama in the Iraqi scene, as for the concept, the signs that were placed in colors as if they were divided into a protected green area, a red area a sign of danger, anticipation and bloody events, and the pale desert-colored areas that tend to burn gray. Except for afflicted and forgotten areas, this conceptual proposal displaces their realistic images and transforms them into conceptual modeling with a synthetic abstract vision with an atrophic expressive structure or organized in the form of the formation of the visual surface.

Figure (25)

شكل(25)

5- Modeling of technical performances. Most of the artist's productions (Hanaa) are intellectual products, when things lose their technical and sensory references and are subject to the requirement of their new knowledge presence in the visual field, as if the material is reborn within the artist's performances and this is one of the characteristics of postmodern arts, this work loses the burning cloth its relationship to its material reference Textile and turns into a reference in itself, entrusted with the task of the idea to create random shapes from the cloth after burning it and make it a sensory expressive energy after it was lifeless, here lies the artist's task to make concepts a mental mechanism that models shapes and materials within a plastic vision.

Where this reference is embodied through the concept and the materials are re-modeled with new formulations (as in the work of the pupa Figure 25), which represents the demise and death of the larva before birth, and this work is embodied from paper rolls as if they are spoiled or empty and dead, as if the synthetic abstraction here holds the contemporary concept of technology. In the words of (Nietzsche in nihilism, the nihilism begets another being in another place) (M: 3: p. 563) that is, the act of contemporary art now loses its connection with the technical and formal reference for things and produces new things that do not reproduce as in beings, but rather a new and completely different entity is created for them. For what it was.

Your model number (4) Work name (Chocolate) (a synthetic abstract model)

Artist name (Ghassan absent)

model(4)

إنموذج(4)

Work size (230 x 100 cm) year of completion (2020)

Ownership (US personal belongings).

1- Read a visual descriptive reading of the components of the artwork.

This work consists of a thick cloth colored in acrylic with colorful fabrics (knotted bridles) in the middle of the work.

2- Modeling is an intellectual motivation with an imaginary mechanism to bring about transformation and innovation.

(The artist Ghassan Ghayeb) relied on the effectiveness of form in modeling the concept to bring about a shift from the familiar form to the form producing semantics with the difference in size and contrast with the color overlays of this form. Pleasure is a feeling of pain and bitterness, meaning that you will refuse to taste this, here is a displacement and transformation from form to concept and the creation of a structure that parallels the act of rejecting saying and the act of protest. Here, the artist returns to the expressive values that are combined with expressive abstraction, and this overlap produces an innovative text in which the real and the abstract overlap with a conceptual structure.

3- Modeling of abstract shapes between (analysis and synthesis).

In this work, the shape refers to multiple connotations, and it opens up to interpretation in two directions. The first is the form (chocolate), which was established for the act of deliberation and pleasure, so the shape is modeled to contain things outside of expectation instead of delicious things, and here lies the effectiveness of modeling for shapes and concepts. What or is it an envelope that contains something, that is, it hoards something that is curious to discover, and the second trend is to break the expectation by employing forms (squishes) instead of (chocolate) as if this form (a jocklet envelope) is a container that stores something as if it is a set of travel or closed secrets A long time ago, this structure of the form invokes a mind that gathers the familiar and the unfamiliar and then breaks the familiarity between them to produce a different significance that has nothing to do with the borrowed form.

4- Modeling topics in the abstract between (expression and concept).

The subject here dissolves and turns into an intuitive concept. Here is one of the foundations of abstraction, but modeling incorporated expression with installation, so the topic became a vision of embodying an event or a memory of an event. This is why abstraction, both expressive and synthetic, is usually limited to the skill of simplification and reduction. Contemporary formality. Recalling the form indicates its contemporary importance in the human mind as a pressing presence on memory, so the artist removes it from its stability and assumes a new intellectual structure for it. Here is a confirmation of the act of displacement and its impact on distorting fixed concepts and creating new concepts. Its creator is the artist. As for the expression, it is synonymous with the verb of the concept, which gives strength, emotion and contemplation to the text.

5- Modeling of technical performances.

The artist transformed the form from the field of daily functional consumption to the field of cultural consumption and modeled it within the field of art, which is a field that is self-sufficient and avoids repetition and stability. As for technology, contemporary art does not reproduce technically as in factory products, but rather it is a single phenomenon that contains structures within which the most important difference is fragmentation and contrast. For this artist, he transforms the factory's technique into an artistic technique that forms its new presence in the mind of the recipient and outside its previous context and gives it a new interpretation.

(Fig. 26)

(شكل26)

We note the food dishes and everyday objects (Fig. 26), which had a share in attracting them to the art system within a contemporary vision. By modeling the concepts behind shapes and objects and transforming them into visual concepts in the field of formation.

CHAPTER FOUR:

The results of the current study:

The researcher reviews the results as follows:-

1- The researcher found that conceptual modeling as a thinking mechanism that regulates the artist's actions before and during the artistic production processes. This resulted in important models in Iraqi art that seek difference, creativity and innovation.

2- The researcher believes that the conceptual modeling transferred expressive and synthetic abstraction from the classics of modernity to a contemporary time that may be called in some conventions the postmodern time, according to Lyotard's opinion. How? The first modern era focused on technique and artistic style as the identity of the artist, whose repetition is formed in which perfection and integration are formed. The artist's research and advice was limited to one model that was repeated in exhibitions as in the artist's works (Robert Motherwell, Jackson Pollock, Mark Rothko, Casmir Malevich). As for the new era of modernity, we notice a diversity of experiences and a diversity of materials, as each time it presents a different vision than before. This converges with the productions of (the last Picasso and Tapis productions) down to contemporary art, where differences, fragmentation and overlap in artistic styles are common.

3- Expressive abstraction and synthetic abstraction in Iraqi art also hit it in its infancy this type of performance, which is the repetition of the style with strength in modeling shapes and a high awareness of modulation, and was represented in the works of the first generation, who confirmed these performances later on a later generation, such as (Mahr Al-Din and Shaker Hassan And Dia Al-Azzawi and many others) but in the renewed generations, it has completely transformed, as the different formats were merged and varied in their proposals, as we see the works of artists characterized by diversity and overlap, such as (Hana Mal Allah, Ghassan Ghaib and Karim Saadoun). Rotate the inheritance and neglect and diversity in the output.

4- Expressive abstraction is still in some of its descriptions that it tends to the human body as an important subject of expression and from it draws its emotions and models the human form according to the requirements of the current situation. Most importantly, as a general opinion, the forms formulated may have innovative features that favor the form and the concept.

5- In its last phase, the arts overlapped with each other and the patterns dissolved and the two abstractions united under the title of contemporary art or postmodern arts, so each format added to the other what was missing, so expression through the body overlapped with the expression of concepts. The two have a conceptual aesthetic vision that models the event, forms and concepts and formulates them in a new framework.

RECOMMENDATIONS

For the purpose of expanding its academic and knowledge ranges in particular, the researcher recommends the following: - Creating a curriculum for faculties of fine arts on the importance of modeling and its various functions in the visual field as a mechanism of creativity and innovation. And establishing effective workshops in scientific departments.
Sorting and archiving Iraqi art and attaching the younger generation to them to show the difference in technical development and contemporary visions by integrating the artistic methods that began to be confirmed on the contemporary Iraqi art scene.

SUGGESTIONS:

Expansion of this study, specifically on the subject of conceptual modeling, the researcher suggests the following:
- Conceptual modeling in the work of young artists in Iraq.
Conceptual Modeling: A Study in Contemporary Arab Art.

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RESEARCH SUMMARY

Conceptual modeling in Iraqi contemporary art. A comparative study
Between abstract expressionism and structural abstraction

Chapter One: Research problem :-

The problem was abstractism , expressionism and structural abstraction. Are they going in two directions in which there is a difference between the cognitive and the performance levels, and does conceptual modeling constitute the effective law in this difference?

So what are the modeling mechanisms? What are the concepts on which technical products are based? Is it a pattern or a combination of overlapping patterns? Or a relational system with a knowledge structure?

The importance of research: - The importance of research in the detection of the law of modeling, which dealt with abstract expressionism and structural abstraction to create a formal modeling of innovative concepts within the system of art, which is the birth of new models to be followed by scholars in the field of specialization, but art in general and formation in particular.

Search Objective: -

A Comparative Study to Reveal the Modeling Mechanisms of Contemporary Iraqi Art and What are the Interactions and Differences between Abstract Expressionism and Structural Abstraction.

Search limits: - Place Iraq - time from 2000 to 2020

Objective: - Conceptual Modeling in Contemporary Iraqi Art: A Comparative Study between Abstract Expressionism and Structural Abstraction.

Terminology: -

Procedural definition:

Conceptual Modeling: A composite term, which is the antithesis of similarity and rejects reincarnation; it is the fusion of the elements that are combined and non-interrelated, necessitating their openness to the interpretation of the artistic subjects. It is an intellectual construct of an optical model, a network of relationships to find conceptual representations of reality that can not be said to be similar to reality, but are only successful representations of the artist's imagined and possible achievement of the artistic model. As it is the creative abilities of the artist in the generation of new forms are capable of producing different forms of reality and structural functions. It can be briefly defined as (conceptual modeling) a complex formula of form and concept.

Chapter II:-

The first topic:-

* Cognitive Framework for Conceptual Modeling: -

** The effectiveness of imagination and intuition in the modeling of visual discourse conceptual: -

The second topic:-

*** Modeling its Representations in the Fine Arts of the World.

Third topic:

- abstract expressionism and structural abstraction in modern European art.

- abstract expressionism and structural abstraction in modern Iraqi art.