

MODERNIST PAINTING AND THE PROBLEM OF COMMUNICATION WITH THE RECIPIENT

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Abstract:	Keyword
Our marked research (Modernist painting and the problem of communication with the recipient) makes an understandable and comprehensible problem, between the artist and his artistic work on the one hand, and between the recipients and connoisseurs as well as academic students on the other hand. It is important because it directly affects the art process safety and What is required to secure the communication process between the sender (artist) and the receiver (recipient) and the expressive connotations that the message (artwork) carries in order to be received, interacted with and then understood. This is why the researcher said that it is essential to search in this field and stand on its negatives and causes.	painting, modernity, communication, recipient

The researcher divided our study into three chapters, the first specialized in the general framework of the research, including the research problem and its importance, as well as the objectives, which included:

- 1- Identifying the causes of the difficulty of communication between the recipient and the abstract painting.
- 2- Bringing to light the reasons why stylistically some artists turn towards vague and controversial arts such as abstract art .
- 3 - Bringing to light the weaknesses and strengths of abstract art as a modernist art that deals with the human mind directly.

As well as the limits of the research divided by the researcher into (objective, temporal and spatial), with a mention of the most important terms contained, including the researcher's concepts and procedural definitions.

The second chapter is for the theoretical framework, which dealt with several axes that support the subject of the research, namely (the nature of abstract art, abstraction and ways of comprehension, abstraction and the ranges of communication between the recipient and the artist ,abstraction in its simplest scientific meaning). The theoretical framework resulted in a number of indicators employed by the researcher in the analysis of research samples, which came within the third chapter, which the researcher specialized in research procedures from (the research community, choose the research samples, and the tool), as

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well as the analysis of research samples, which included three samples (abstract paintings) by the expatriate abstract artist "Karim Rassan".

The analysis of the research samples resulted in a number of outcomes, some of which we mention:

- The reconstruction of any artistic composition with a "contemporary" aesthetic taste rooted in an artistic discourse (open-minded) is what gives us indirect contact with the essence of our internal structure and communication with others, and that securing communication and international informative reading is able to be affected and arouse unconscious feelings and emotions.

- The empty and pedantic abstract paintings in a transcendent tower do not attract the minds of the recipients, and that the artistic effect does not come from the rigid surface impartial, but from the thought effect and semantic weight along with the studied technical presence.

- Although the complexities that come with the abstract style, some artists - based on the principle of communication with the recipient - have made their abstract outcomes open artworks with wide interpretive dimensions that allowed the recipient to interact with them intellectually, technically and aesthetically.

- The title of the fine art painting has a very important effect in building bridges of communication between the artist and his work on the one hand and the recipient , providing him with the opportunity to interact with it and try to understand it.

Finally, a list of approved references was organized in the research.

(chapter one)

The general framework of the research

Research problem and its importance:

While abstract art works to arouse the senses and stimulate the imagination to interact with it, it also accumulates what would arouse the emotion of the recipient in a visual manner in which the figurative elements work to attract each other with a technique in which the uses of cohesion, overlapping and bleeding fringe vary among themselves in a manner in which the abstract function is dominated like colors Lines and texture on the function of expression in abstract art production. With reference to the title of the research, we find ourselves facing several questions, including: What is the role of individual's culture - the recipient - and its importance in ensuring artistic and intellectual communication between him and the artist, and then between abstract art and the connoisseurs? This problem, in turn, prompts us to ask a number of related questions, namely:

- What are thecauses for the absence of communication between the recipient and the artist in the field of modern art in general, and in abstract art in particular?

- What are the causes that made abstract art difficult to understand?

- What is the role of the title of the art painting (abstract) in understanding its elements and expressive contents?

- What are the things that must be provided for the advancement of artistic practice based on the procedures of government institutions generally, and the related university

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institutions exclusively, from the development of the technical and knowledge foundations of art?

- What are the causes behind the desire of some people to acquire vague and incomprehensible paintings for huge amounts of money?

This research is important because it constitutes a modest contribution to the enrichment of the creative and intellectual experience, and gives those interested in the field of art and culture generally important steps that make the subject of artistic and intellectual communication a basis for activating and enriching the intellectual discourse of the art process. It is also possible to benefit from this study in institutions with an academic relationship, or in the concerned authorities, as it is a pioneering study in this field. In addition to its importance in searching for basics in knowing the alphabets of abstract art, and linking it to the dominant cultural backgrounds in society, as well as trying to build the broken bridges of communication between learners and connoisseurs on the one hand and artists on the other.

Research Objectives:

Our current research aims to:

- 1- recognize the causes for the difficulty of communication between the recipient and the abstract painting.
- 2 – Revealing the causes by which some artists turn- stylistically - towards vague and controversial arts such as abstract art.

Research Limits:

- 1-Objective limits: represented by paintings done in an "abstract" style by the expatriate Iraqi painter (Karim Rasan), who adopted this style in his artworks.
- 2- temporal limits: These are the years that followed the events of 2003 as the period in which the Iraqi had his freedom of expression and choice after years of political and economic pressure .
- 3 -spatial limits: paintings published on the Internet and in some volumes and art publications.

Define the Most Important Terms:

Art Painting:

-In the language. (Name: painting , Plural: Paintings...).

-Painting: The gaze is like a glance... And painting: a sheet of thick paper or fabric in which a landscape, historical scene, or so is pictorial art ...

Painting: Wide plate of wood, metal or other Chess board...

Artist's painting: what the painter draws of scenes and faces on a board, dress or paper. (1/P:75).

-((A Painting is a picture painted by a figurative painter of on a smooth white surface of burlap or linen)). (16/p:66).

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- The researcher identifies the painting as the pictorial surface that the painter resorts to employ his artistic elements in a specific artistic style and with a special technique in an effort to drop his artistic visions with intellectual and psychological references, and is keen through it to secure the lines of mental and artistic communication with the viewer "recipient".

Modernity :

- It is known in English as (Modernity), which is the new thing, which gives the opposite image of the old thing, and is also known as: the transition from an old state to a new state, which includes the presence of a variation. (25/p. 46).
- The word modernity is derived from its linguistic root happened, and it is said "took me from the matter what happened and what was presented", that is, what is new from the matter and what was from it is old, and it is also said: young age, that is, the first, and expresses the beginnings of things with their modernity, it is said: taking the matter with its modernity, that is, with its starting and beginning. (25/ p. 44).
- Modernity in the context of art and literature is to keep up with the times by continuing to renew in artistic forms and literary styles, as the word modernity indicates something of innovation and creativity, as it is said: This is a novelty, that is, innovative and new, without precedent, and the opposite of modernity in language is the old (16 / P:46).

The researcher defines "modernity" as a tool for change (positively or negatively), a movement to modernize the prevalent values and patterns of civilization and culture, it is a problematic civilization that takes "experimentation and renewal" as its approach, regardless of what it can cause from confusion and distraction in the thoughts of those concerned.

Communication :

- ((The meaning of communication is convergence, association, impact and reporting, reached by any amount)) (25 / p. 225).
- (communication) works on ((building bridges between knowledge and understanding between people and would bring about a change in the nature of thinking, regardless of the forms and levels of communication, which is all that can work as a link between man and what exists in his external surroundings, as well as all cultural patterns that determine the identity of individuals and tell about their belonging to a specific culture (as a language) seen as informative facts)) (16 / p. 3).
- ((It is a conscious and voluntary act that carries within it the transmission, or notification of the sender, a message, a receptor, and a code, agreed to be enacted, and the responsibility of encoding it falls on the speaker and the receiver and its contextual and intentional references, in the sense that that code can be converted into signs, then interpreted and analyzed into understandable meanings, and can be considered random at the normal level, but at the cultural and artistic level, it remains controlled by the elements of its composition that give it its semantic characteristics)) (16 / p. 60).

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The researcher defines "communication" as an informational and comprehensible behavior that happen between two or more parties with the aim of transferring a number of linguistic and artistic symbols and signs to the other party in an explicit or veiled manner in the required presence due to the factors of culture and experience between the two parties.

Chapter II / Theoretical Framework

The first gestures of renewal and modernity:

Since man found in prehistoric times and in his small imagination those suspicious conceptions of what surrounds him of terrible natural phenomena and the dangers and difficulties that his life can lead to in life. He was able soon after to translate it on the walls of the caves in a symbolic style coded at times, and a protective simulating nature at other times, trying to go beyond the limits of reality to simulate imagination and what can reach his mental conceptions of miracles in a fantastic style - self-renewed The ancient stone man ((not only works, but also dreams of controlling nature by miraculous means, He dreams that he can change things and shape them into a magical new image. Magic in imagination corresponds to work in reality and man from the first era magician))(1), all this was through his drawings that he drew on the walls of caves and stones available to him. These were the first signs of the emergence of art in prehistoric man.

By those primitive touches started transferring the mental image from the conception and dreams to the world of reality, in the sense he began to simulate things and visible icons around him, but in a subjective style tends to the whole and not customization, his goals are magic control over them and his desire to control them and run them for his benefit, because ((primitive human style of thinking, is a touchable style that deals with things as a whole and never resorts to abstraction or abstract things. Never study the details or give them the importance they deserve. This style made him not pay much attention to the inner nature of things, but sees the decisive element is their appearance, their form is what the eye sees. He thinks that the thing which has the same shape should have the same essence))(2) and the idea of primitive magic has stemmed from the idea that ((control of reality is possible by creating a fake image to control it))(3) so the first man was painted only for the purposes of painting with honest, purposeful and immediate visions. That's his innate transparency. And his attempt to simulate the nature around him in his own expressive style, which is predominantly magical, and his innovation of primitive machines and tools contributed to the production of his artistic creations at that time. This made that historical era a real birth of art in its modern innovative style.

Art schools of a modernist style:

Since the features of modernity and novelty appeared on many folds of life, some artists are striving to search for a new route in their ideas and artistic methods in a completely new transformation step that will change all the foundations, concepts and even techniques used in painting. As a result, many artistic trends arose that took the absence or shading of meaning as their aims, and some of those artistic trends born of modernity, which became

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famous in the world of fine art, is "abstract art", which many people - imbued with the concept of simulation and realism - consider it just a kind of charlatanism and deception as a result of the great shift in methods and the complete refusal to show the features of the usual natural beauty. The works of great artists sought to reduce the real-life subjects of their paintings. In the sense of ((that a group of people may view each shape in nature as a spherical shape that reflects the characteristics of all these things. The second group of them begins with a spherical shape without depending on a special shape (neither orange nor sun ..) It recognizes that it is one of the abstract involves many visual forms, and leaves the recipient free to interpret as he sees it, and it would expand to various and multiple reflections)) (26 / p. 116).

Abstraction has appeared in a new way ((suggesting multiple forms and various gestures that enrich the form, but we cannot ignore the presence (content) behind those abstract forms, in fact any work of art is a process of intellectual creativity of a sensually formal mass, to achieve that it should refer to (form) that gets along with the whole, perceptible as existing, has its organic unity and unique entity, which can exist as a value in itself.)) (21 / p. 11).

The abstract artistic contents have become done in a more mysterious and abstract way to reach the routes of the achieved art, so that reality has been reduced and superficial designs have been used in it to the extent that we cannot know its inherent contents of the painting unless we often look at the title of the painting as the sensory medium for the creative communication process. It sometimes pulls us to deepen into creative formations (formal - aesthetic) at the expense of its expressive connotations, so this situation becomes just a fake form misleading understanding, which makes us confused and have several questions. What is the role of an abstract art painting(title)? Does it constitute a factor of weakness or strength? Or that the methods of analyzing the aesthetics of reception have a role in paying attention to everything that surrounds the painting, then it was found that the painting title is one of the important keys in breaking into the expressive depths of the artistic discourse and opening outlets for assimilation before entering the depths of the painting. the process of postponing the title sometimes benefited the artist from adding formations that had passed spontaneously, for this reason Paul Kelly pointed out ((to raise awareness that the title is important after the completion of the work as a part to decorate the painting only, because the free imagination is the one that plays the main role in the artist's paintings, so he puts his touches in colors and lines, followed by the title, he sees the painting represents the subject or text, while the title is for beauty)) (14 / p. 20). Hence, other interpretations open before us that enrich the critical reading as it was formed, so is it an urgent necessity to the extent that it cannot be dispensed with? Or the painter in this field deliberately make other attempts, leaving his paintings open to the recipient without a specific title, convinced of the multiplicity of readings and visions, putting himself and his work away from titles that are limited to readability that summarize and limit the arts of creativity? Here the artist describes the painting in absentia, or as expressed by 'Louis Hortique' - the French author and historian - ((We do not support the right as the title of the

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abstract painting sometimes restricts the aesthetic and clear sense when the audience at the moment of the first mental tension, where formed in the mind of the recipient suggestions and symbols, complaining about the difficulty of interpretation, and employing his cognitive background to interrogate those vague abstractions)) (14 / p. 41), and although the title of the text is often in the form of brief , However, it is considered an acceptable attempt to communicate between the artist and the recipient in order to realize the extent of harmony and compatibility between form and content, as it is opening a window between the recipient and the painting through which he overlooks the key to the closure of the expressive artwork.

In the unobjective art(Abstract), such as Kandinsky, Mondrian and Suprématistes, there is no subject in the proper sense of the word subject, the painting is a formation of colored lines, arcs and other shapes and does not depict objects or people, hence its titles 'axial line', or black and red white composition)) (12 / p. 202).

As well as ((considered the first abstract painting in the modern sense, the artist Kandinsky was the first to use colors such as the rhythms of music, despite the exaggeration of the abstract aspect of the painting, we note that in the meaning of its title, which is 'composition)) (27 / p. 19).

There are many questions raised in this area regarding the title of the artwork and the goal of it in the painting, we have answered fully the questions and problems of the title in the painting, and the supporters of formalism (formalists) have been able to convince the public with a bold idea that everything they think is art is not art at all, the paintings whose contents are limited to depicting real-life topics and incidents do not belong to the fine arts in the correct sense, and this is what the two prominent, critic and figurative thinkers in the Art field "Clive Bell" and "Roger Frey" when likened people who do not interact with pure abstract art, that they are similar to the deaf inside a music hall, because ((what affects us is not the shapes and templates, but the ideas or information that suggest or transmitted by these forms, through that our attention turns from formal art employments, to real life, and here the value of painting- then - lies inherent in the work itself)) (12 / p. 204).

Reception and modernity:

It is natural that modernist works of art - including abstract - find the appropriate climate for their coexistence in the spaces of modern fine art and its wide spread with contemporary arts, and this is the best evidence of its transgression of the rule of simulation of the manifestations of nature, ((Abstraction is to move away from naïve simulation and try to extract or search for the essential truth of the thing hidden behind its physical sensory manifestations, and this is what the Russian artist Wassily Kandinsky means, with the necessity of the interior in trying to make the invisible visible, according to The expression of Paul Klee 1940-1879 AD)) (32 / p. 13), where ((Arts are no longer a field for understanding the world, but have become a target themselves, and so abstraction has become the basis for the work of art and is considered the basis criterion in judging the level of works of art in the twentieth century)) (13 / p. 27).

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The Russian artist "Wassily Kandinsky" explains his abstract artistic practices by saying: ((He taught me the possibility of division that exceeds the thing even on the painting, and I wondered what should replace the thing, so I remembered the decorative painting, and the presence of forms that do not express something, and terrifies me at the same time, and thus I made careful attempts to draw pure objects and shapes, by stripping them of their incidental details and diving into their essential depths)) (22 / p. 96), and influencing deep into the realities of things and moving strongly towards the totality, and overcoming personalization and Respectiveness. Kandinsky also addresses that ((among all arts comes the mention of (abstraction) as the most difficult types, and it requires to be a capable artist and a good painter and high sensitivity and perception of colors and compositions and to be a real poet, and the last trait is essential)) (2 / p. 4) . Accordingly, we find how the artists of "abstraction" emphasize the technical side very carefully when approaching the expression in the abstract style, the reluctance to draw realistic and going towards the geometry of lines and colors does not mean at all that it is an art that does not carry any artistic taste - aesthetic. Or it suggests closed hermeneutics. For example, the spherical shape is an expression of the apple, the sun, the moon and the ball. etc., as each of them suggests multiple meanings, and emphasizes in it that the color elements alone are able to create an integrated work of art. (28/p. 571).

The turning from the details to the total, and from the closed to the open, we see in ((the freedom of the artist and his conscious ability that gives him the ability to move in form from one to another)) (21/p. 114).

Contemporary studies in aesthetics and philosophy of art have come to be based on the sciences of facts not on the sciences of normative, in the sense that the task of the aesthetics in the modern era is no longer limited to directing the artist or advising him or obliging him to follow certain rules, but has made his task impossible to describe the aesthetic reality active in objective ways, and because the basis in developing our awareness of abstract painting comes from study and research and not from inspiration. Whoever follows this last opinion is thus moving towards illusion and ignorance in the construction of abstract art painting, and this results in a confusing and distracting artistic episode that plays on the chord of artistic beauty according to the rule of inspiration, and here we find ourselves defecting from ((art, which is the basis of the process of cultural and aesthetic communication, or the basis of the communication that takes place between the individual and the group, and the movement of creativity, as seen by Ernst Gombrich' that it is only done with this movement towards the other, and as a means of intellectual and emotional participation between The artist and society, as seen by art connoisseurs, that it is necessary to include an integrated work of art on formal elements that have expressive connotations, if those abstract artistic achievements do not achieve any significance, this is what some call trickery or scribbles, and some call it artistic extremism, because the responsibility does not fall on the recipient only, but also artists also have modernist whims that make it difficult even for some specialists to reason and analyze them, They come to a common conclusion, because it is certain that the world of abstract art, when its first gestures began,

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was somewhat at peace with its audience (19/p. 120). At the same time, it must be noted that this does not mean rejecting the idea of renewal and abstract experimentation, but it is very natural to be in the style of ((abstraction stripping nature of its organic dress, and its vital robes, in order to reveal its latent secrets and ambiguous meanings, and whether the abstraction is geometrically comprehensive or partial by simplifying the arcs and curves, and whether it is a complete abstraction or half abstract, it gives the suggestion of the content of the idea on which the work of art is based)) (10). While we find it in some artists' works that are devoid of any content or idea and are classified as art, the goal is not to keep up with the latest artistic or aesthetic trends in the world or to expect them to compromise in favor of the audience of recipients limited in art culture for the purpose of satisfying it. Rather, the reconstruction of any artistic composition with a contemporary aesthetic cover in an open artistic formation is the same method that allows us to indirectly connect with the essence of our internal structure and communicate with others and restore through it secure communication and global rich reading capable of being affected and arousing unconscious feelings and emotions, and we recognize in advance that the artist is distorting things from their natural conditions and giving them new functions and relationships The appearance changes the forms and adsorbs the freedom of the material to unite with the abstract, and the illusion overlaps with reality so that it is impossible to distinguish between them .

Abstraction between artist and recipient:

"Modernity" is one of the intellectual movements established by an association tendency that swept culture and led to destabilizing the basics of human and social structures, which is what prompted the politician "René Hoyge" by saying ((that the vocabulary of "emptiness, anxiety, absurdity, are new names that have found a foothold in our time, managed to change think from the available cognitive pattern to another style that is completely different from everything that is familiar in an era with postmodernism, to affect new comprehensive intellectual patterns For the various concepts of art, to change them into visions that move somewhat away from what is presented from the classical visions and realistic documentary)) (30 / p. 213), which made some abstract works to fade and be more changeable and ambiguous, regardless of whether they represent the artistic beginning from which the artist's creations or his imaginations and intellectual perceptions emanate, Or as described by "Herbert Reed" by saying: ((The relationship of man with reality, is an existential relationship oscillates between integration and fear of reality, when dominated by integration shows analogy, and whenever dominated by fear emerges abstraction, and the position of the artist of all this, be – sometimes - integration, and other times fear, which makes the artist go to the production of abstract works and neglect non-abstract)) (30 / p 49). But were they really all of value that the artist was able to obtain through the freedom granted to him through his independence with his intellectual perceptions to the degree that it is difficult for the other party to exist and attempts to understand these works? Or ((that these perceptions are not limited to the groups that

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say the strangeness of artistic creation, but representatives of the various currents of avant-garde art who insist on the issue of the gap between the few educated elites, and people, because the real art is the one that emerges and develops through continuous suffering and conflicts with the self at times and with the opinions and tastes of the public at other times, who are accustomed to interacting with everything that is shiny and fake, and his refusal to deal with the original art renewed as it exceeds its intellectual and assimilation level .))(31 / p. 9). But whatever it is, all these topics are abstract symbols of psychological harbingers and subjective emotions that the artist refuses to disclose directly, whether for their value or naivety, or even because of their triviality, and they have been classified as mere paintings that carry the character of abstraction and are acquired from some at exorbitant prices that are not commensurate with their intellectual and artistic value (if true as art).

The artist was distinguished from other common people because of his delicate feelings and broad-minded reflections that make him in conflict with the states of the closed. As any artist may see what the other does not see, so a lot of artists compete in the way - to give the recipient what he wants from feelings and sensations, but he will not be able to rise and transcend to that high level of intellectual and artistic beauty unless they can control the state of inertia that surrounds communication between us and him, studies have found that ((Each work of art is only an intellectual speech directed from (creator - ego) to (recipient - other), in order to Reaching what we can call the state of (we), that is, uniting the ego and the other in one psychological state, combining them and removing all the differences and variations arising between them with regard to the forms and orientations of visions and emotions .))(8/p. 211).

Since both the recipient and the artist take a social form through which he performs his assigned function. By virtue of ((that artistic taste is a process of communication, and that the process of communication requires the presence of two parties in that communication equation, one (the sender) and the second (the receiver), between them a channel for delivery and a message carried on this channel)) (8 / p. 208), it has become necessary to raise questions for the recipient (the receiver of the message) questions about what he did not realize before, such as.. What is the nature of the thing for which it communicates, when and how? so the circle of receiving him becomes prepared for you from the abstractions with its seriousness and humor takes him to the port of meaning. Therefore, we cannot blame the recipient with what is not one of the alphabets of awareness of art, nor can we hold the recipient responsible for not acquiring an artistic culture that enables him to know those scribbles.

Such kind of bad works rest with the artist alone, as he did not abandon his individuality in order to keep up with others with the modern development of the age, ((Communication in its positive sense is a tool for change and a means of guidance, because it assumes the tasks of information, education, guidance and upbringing)). (19/ p. 212).

The art of drawing is not a means of explanation or narration in a representative and simulation way, ((The artist is the one who has the ability to formulate and transmit all

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these meanings in a particular work of art, which provokes in the forum aesthetic enjoyment)) (19/p. 17). As much as these paintings enrich our aesthetic experience, the more they impoverish art and the message it carries, but this does not mean that we reject all other old manners and methods or adhere to contemporary at the expense of originality. And the fact of answering these questions is what answers ((What was touched upon by the theory of "Spencer" that complexity is a good factor for art, and he found himself shocked in his research on barbaric art, and that the latter is only a presentation of the authoritarian barbarian society, authoritarian rule seeks in art a way to boast, throwing terror into the hearts of people in a beautiful and elaborate style, such as the decorations that we find in the buildings of tombs and temples, as well as the modern aristocracy and badges of honor and in the weapons of courtiers. Studded and decorated in a brilliant and wonderful way)). (9/p. 165).

"Langer" emphasizes in turn that ((It is possible that we find societies do not know myths, religion or science, but it is impossible to find societies devoid of art, and this confirms that art overlaps with the bonds of human life and that it preceded science)) (9 / p. 22) and that the expression of illogical and the general pattern of human sense and values prevailing came in the form of images of logical forms and symbols can be rationalized and understood, and we do not say forcibly commented. ((Going away from the function of art as a communication tool inevitably leads to distortion and distortion of the nature of artistic creativity, for example, theater cannot continue no matter how much its fans seek to do so without an audience, and cinematic art and creative monologue are contradictory concepts)). (31/p. 11).

It is also worth saying that the empty and pedantic abstract paintings in a transcendent tower do not appeal to the minds of the viewer public, and that the artistic impact does not come from the impartial rigid surface, but from the intellectual impact and semantic weight along with the studied technical presence. As for ((nice associations with colors and shapes, they do not occur only through research and experimentation, and that the forms that the recipient finds as complex, are basically beautiful, and that works of art with a complex style raise in the intellectual comfortable feelings, and that the high taste of beauty does not come only when the viewer reaches a degree of elevation and distinction)). (9/p.176).

Indicators of the Theoretical Framework

The theoretical framework has resulted in a number of indicators, the most important are:

- 1- The "abstract" movement was born with a new look that reveals various and different forms and suggestions that will increase the form, beauty and richness, and by containing hidden expressive contents that hide behind those abstractions despite its atrophy for the recipient.
- 2- - In our time, abstract artistic contents have become formulated in a more abstract way in order to reach the waves of contemporary figurative achievement. Where reality was skipped and employed superficial and naïve designs to the extent that we cannot know what the painting is of expressive contents unless we look at the title of the painting in most

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cases , after the abstraction was at the beginning of its first signs an artistic orientation somewhat reconciled with its audience.

3- The title of the artwork is an acceptable attempt to build bridges of communication between the artist and the recipient in order to realize the harmony between the form and content of the artwork, as it is considered the sensory medium to understand the alphabet of communication with the creative composition, the title of the artwork opens a window between the artist and the recipient through which the keys to the closure of the artwork.

4- Abstraction in art works on the principle of deduction and the search for the true essence of things and hidden behind the sensory and physical appearance of painting.

5- - (Abstraction) emphasizes the technical aspect in its artistic style, and the painter who tends to practice this type of art must be a good painter and has high sensitivity and perception of colors and compositions and have a sense of renewal.

6- Abstract art has the ability to give the artist conscious freedom to express the ideas involved in the work, each according to the level of his culture and artistic experience.

7- Communication in its proper form is considered a tool for change as well as a means of guidance, as it the responsible of delivering guidance, information and education to the addressee.

8- - Abstract art has artistic and intellectual goals and objectives based on the principle of modernity and conceptual development of the recipient. Both artistic and aesthetic techniques must work together with intellectual and expressive contents in order to develop the artistic work. When a work of art is limited to some fragile abstractions and attention to the formal aspect only, it completely departs from the recognized artistic standards, loses its aesthetic presence and value.

9- If abstract art deals with conscience and emotion, no matter how abstract it is, it does not have to provide justifications for that because it is not subject to taste and knowledge.

10- "Abstract art" that many people – imbued with the concept of simulation and realism – consider to be just a kind of charlatanism and deception as a result of a great turn in styles and a total refusal to show the features of the usual natural beauty.

11- The cultural and artistic level of the recipient is an urgent necessity to complete the process of mental and intellectual communication between the artist (through his artistic work) and the recipient.

12- The commercial cultures of the audience threaten to distort not only our tastes, but also our feelings, and these trends can only be controlled by reworking according to a fixed professional standard to reach credibility in abstract artwork and contemporary technical skill.

13- - It is difficult for the recipient to be able to communicate with any work of art through an abstract understanding of the composition, except through the documentary value of the event, which leads him to expatriation and isolation from his surroundings according to the exclusion of meaning, which caused a clear problem in communication and interpretation.

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14- Art is the basis in the process of cultural and aesthetic communication, it is the basis in the process of communication that happens between the individual and the group, between the artist and the audience of recipients. It is considered a means of intellectual and emotional sharing between the artist and society.

15- The recipient has a sensitive and active role in the elevation of some modernist works of art, despite their triviality and low level in the art world. This is through the turnout of some of them for everything that is cheap, shiny and fake from the products of some of those affiliated with art, and to stay away from original and sophisticated art as it is higher than its intellectual and assimilation level.

16- "Abstract art" that many people – imbued with the concept of simulation and realism – consider to be a kind of charlatanism and deception as a result of a great turn in styles and a total refusal to show the features of the usual natural beauty.

Chapter Three

(Search Procedures)

First / Research Community:

For the purpose of identifying the research community and its samples that serve its objectives, the researcher conducted a survey that included Internet pages and some magazines and artistic volumes in public and private libraries, and has been limited to approximately thirty artworks of the Iraqi artist - abstract - expatriate (Karim Rasan), which serve in terms of artistic subject the title of our research.

Second/ Selection of samples:

The researcher chose ten paintings from the total samples of the research community (in an intentional way) to serve the subject of the research, and depending on the abstract methods that serve the objectives of the research.

Then the researcher selected three samples (paintings) from the total ten samples (in a simple random way) in order to ensure that all samples have equal opportunities of representation, as well as to reduce the impact of the personal factor in the selection process. Which was defined as the years after 2003 as the period in which the Iraqi found his freedom of expression and choice after years of political and economic pressure.

Third / Search Tool :

In order to achieve the objectives of this research, as well as the resulting theoretical framework of indicators. The researcher designed a tool to collect information to identify the facts in a scientific manner and to come up with the logical results that the researcher seeks to reach, which is a form (content analysis) used in the analysis of samples, and following the following:

-Developing the tool: The researcher conducted an exploratory study through which he put forward a number of paragraphs to those with experience and competence for the purpose of reaching the best one. Through which it is possible to measure the phenomenon

of abstract art and the problem of communication between the artist and the recipient, as well as what the researcher obtained from sources related to this topic and his modest personal experience in this field.

After collecting the information and designing the paragraphs of the form in its initial form. It was subjected to the process of (content truthfulness) to ensure the integrity of its measurement of the required phenomenon.

-the reliability of the tool: was the measuring of the phenomenon suitable for which it was developed? and is it scientifically complete for what it was developed for?

After the researcher included the final paragraphs of the collection and analysis of information, he presented them to a number of experts to determine the extent of validity in achieving the objectives of the research and comprehensiveness and integrity of the formulation, as well as the sequence of analysis units logically, the researcher has taken the opinions of experts after modification, deletion and addition, as experts agreed on the rate of honesty amounted to (86%) and this percentage is the form valid for measurement and honest.

Fourth/ Analysis of research samples:

Sample No. (1)

Painting name / Untitled

Material/Various materials on wood board

Painting Dimensions / 100×80 cm

Date / 2003



The painting description / this work is like a child's scribble on a wall.

The artist divided the surface of the painting into longitudinal and horizontal zigzag lines, sometimes through a pen lined by two parallel lines mediated the surface of the painting horizontally, and at other times in the form of orthogonal lines, the artist distributed in the upper half of the painting five irregular circles stacked horizontally, putting over each circle of them linear symbols and accurate writings topped the two parallel lines in the center of the painting.

The technical aspect / The artist used in this work different materials and materials varied between poster colors, glue and paintbrush, as well as some sharp instruments.

In this work, the artist adopted an abstract style with all the lines, symbols and colors contained in the painting. With his keenness to use rough texture to make ripples and terrain on the surface of the painting, as well as the use of crayons and fine brushes in drawing symbols and writings.

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The artist used a method (childish - absurd) to reach his expressive goals.

The intellectual aspect / Despite the strangeness of this formal composition and the difficulty of absorbing it by the recipients, the researcher has tried, by virtue of his experience and specialization in this field, to reach what the artist wanted to deliver to us, whether with regard to the technical aspect of the modernist stylistics, or with regard to the intellectual and symbolic contents of the work.

The artist resorted in this work to the childish style being the easiest and most desirable among the artists of modern methods of painting. The absurd lines, random circles and spontaneous colors scattered here and there on the surface of the pictorial work are all painted in the first place to give the recipient the impression that all of this is purely scribbles of a child. Despite the intellectual connotations of some of them that suggest prison bars and walls, and some writings and symbols that make the imagination of the recipient to be confused and try to link two contradictory directions, namely children's scribbles. And some of the writings and symbols studied, which reflect the cultural and intellectual background of those who wrote them on some of those spontaneous forms.

The work is not devoid of innovative artistic technique in the art world (previously much-frequented through the work of some artists with a similar artistic orientation). It is also not devoid of intellectual contents, despite their blurry. But – through the excessive abstraction used in the implementation of this work – the artist identified the quality of people interacting with this work and who are academics, artists or those with a high intellectual level, and perhaps those close to him who are in contact with his personality and his psychological and behavioral orientations, and he neglected or excluded the general viewers from the pleasure of interacting with this artistic production. Thus, it caused a disruption in the communication process that is supposed to happen between the artist and the recipient, which results in achieving the desired interaction and understanding of the communication process.

Sample No. (2)

Painting Name / Untitled

Material/ Multiple colors on wooden board.

Painting Dimensions/ 100×80 cm

Date/2006

The painting description / Lines and shapes were distributed on the surface

The pictorial of this artwork is divided into two parts, the left part From the painting, the artist dedicated it to drawing a pyramid shape defined in black with intersecting and dashed lines in the form of a grid. While the right half of the painting was allocated to draw sketches in black with absurd scribbles here and there distributed over the entire pictorial surface of the work.

The artist limited himself to using a limited number of colors, not exceeding the three colors, which are black, brown and white.

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Technical side / technically: The artist used in this art achievement the same vague abstract style in sample No. (1), in terms of the method of distributing colors on the surface of the painting, as well as the use of crayons in the events of intersecting lines, and the drawing brush in drawing symbolic shapes as if they were novice attempts for a small child tampering with the wall with his crayons and brushes. To give the painting a visual dimension, he painted on the left side of it a pointed pyramid shape whose content had been emptied to create a visual depth as if it were a crack in the wall.

The intellectual aspect / in an abstract style excessive in symbolism, the artist tried to focus on his childish style in representing his formal and color formations, being so naïve and absurd that it gives him his desire to add blur and obfuscation to his artistic subject. distracting the mind and thinking of the recipient under the pretext of adding strange and aesthetic factors to his work .

There is no doubt that the content of the intellectual work is ambiguous and distracting except with regard to the artist or some connoisseurs with experience and competence. The pyramid shape activated on the surface of the painting is like a crack in the wall of what has been fixed to it partially like a fisherman's net. He fled from it in the opposite direction in a way that I want to represent a human being, but in an abstract symbolic manner and at the bottom of it an abstract composition in the form of a cart or the like, creating behind him a pile of flying dust.

The matter in interpreting this work is like reading a cup by a beginner who don't know what he sees except through speculation and beliefs, nothing more. The exaggeration in shading the contents of this painting made it very difficult to reach its interpretation and know the artist's goals and intellectual orientations in establishing its contents and expressive connotations. As well as the weakness of the technique adopted in its implementation and simplicity. This made the process of communication between the artist and the painting on the one hand, and between the receiving audience a difficult process to reach and incomplete elements.

Sample No. (3)

Painting Name / On the wall of exile

Material/ Multiple colors on wooden board.

Painting Dimensions/ 80 × 80 cm

Date/2008



The painting description / work is a flat surface of a shape in the form of tetragonal wall, strewn with brown colors of different gradients, With black spots in the middle of the

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painting and occupied the other spot the lower right corner. Some words and letters were distributed in separate areas on the surface of the pictorial work, such as (nightmares, country) and No. 8 in English, with some other symbols that the artist deliberately used in different areas of the work, such as some English letters, dots and arrows.

The technical aspect / painting is a flat perspective plane that the artist dealt with in tempera colors in an abstract style in which he used signs and symbols as identifying connotations in support of the basic idea of the work .

The artist deliberately distributed the colors in an absurd and random way in order to give the viewer the impression that it is a section of a worn and demolished wall. He used some building materials such as gypsum and glue .

As well as the artist's use of collage style along with the abstract style, and the use of writing by spraying with the "Airbrush" machine, along with the brush and some oil- based pens.

The intellectual aspect / In this artwork, the artist tried to convey a specific idea to the recipient, the contents of which are almost clear through its explicit and direct title. The name of the work here played a major role in interpreting its content and revealing its expressive connotations, as well as the artist's use of some direct and interpreted words in their meaning to the content of this painting .

The artist created a scene of a superficial clip that comes to the mind of the viewer about seeing it as part of a cracked and dirty wall that has affected the emotions of some with writings and paint in different areas of it, referring to the title of the work (on the wall of exile) suggestive of alienation and deprivation of the homeland and the expatriate artist (Karim Rasan) of nightmares of alienation and homesickness.

What established these meanings are the black gaps on the surface of the pictorial work, specifying them with a square geometric scheme in an attempt by the artist to direct the viewer's attention to this part and give it a degree of importance, which burdened in its content the intellectual and semantic contents of the work.

There is no doubt that this abstract work of art – despite its technical simplicity – carried with it expressive connotations and contents suffered by the artist himself, so he dropped them on the surface of his pictorial work through a special technique that contributed to achieve the desired meaning. The artist was able to deliver the artistic and intellectual message to the recipient in a rather smooth abstract style. The title of the painting also played an important role in communicating the idea by the technology used in its creation.

(Search Results)

The process of analyzing the research samples resulted in a number of points, the most important are:

-1The reconstruction of any artistic composition with a "contemporary" aesthetic taste rooted in an artistic discourse (open) is what gives us indirect contact with our internal structure and communication with others, and that making communication and

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international rich reading is able to be affected and arouse unconscious feelings and emotions.

2- Art is not (a goal) itself, but it is the means, and the skillful and proficient way capable of extending the threads of life, communicating with it and drawing it in its simplest sense.

3- In every try to encode and abstract art, the artist must look at it (and his work of art in particular) from outside the aesthetic experience itself, he must look at it with the eye of the viewer (the recipient) without taking into account the experience of the creator.

4- Sometimes the artist refuses to put a title for his abstract artwork, because they are abstractions of subjective emotions and psychological preconditions that the artist does not want to reveal – figurative - directly, whether due to their importance or naivety, or even because of the triviality in a way that is absurd or absurd itself.

5- Moving away from the basic function of art as a tool of communication, inevitably leads to distortion and misrepresentation of the artistic process as a whole .

6- that abstract works empty semantically and pedantic in the offering and formation does not appeal to the minds of the recipients, and the value of the artistic impact does not come from spontaneity naïve and superficial, but from the intellectual impact and semantic weight along with the technical presence studied.

7- The growing gap between the artist and the recipient and the interruption of the bridge of communication between them is due to attempts to control the tastes of the viewer and his choices and aesthetic orientations.

8- Through the excessive abstraction used in the implementation of this work – the artist identified the quality of the interacting class of recipients with his work who are academics, artists or those with a high intellectual level, perhaps including those close to him who are in contact with his personality and his psychological and behavioral orientations, and he neglected or excluded the general viewer from the pleasure of interacting with this artistic production. Thus, it caused a disruption in the communication process that is supposed to take place between the artist and the recipient, which results in achieving the desired interaction and understanding of the communication process.

9- In an abstract style that is excessive in strangeness, some artists try to go to the childish style in representing its formal and color formations, being so naïve and absurd that it leads to its goal of adding blur and obfuscation to artistic topics. Thus, the mind of the recipient is shaded and distracted under the pretext of adding strange and aesthetic factors to their achievements.

10- Despite the complexities that accompany the abstract style, some artists - based on the principle of communication with the recipient - have made their abstract productions open works of art with wide interpretive ranges that allowed the recipient to interact with them intellectually, technically and aesthetically.

11- The title of the fine art painting has a very important effect in building bridges of communication between the artist and his work on the one hand and the recipient and providing him with the opportunity to interact with it and try to absorb it.

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(Abstract art and the problem of communication)

painting			achieved	partially achieved	Not achieved
Sample No() .	Communication System	Intellectual - expressive communication			
		Self- psychological communication			
	Stylistic goals	Modernist goals			
		Stylistic - Technical Goals			

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In the name of God the most Merciful, the most Compassionate

Dear Mr. (.....) :

Expert Form

we give you the best regards

Due to your high experience in the field of our research, and to benefit from your experience and information, we attach an analysis form (abstract painting and the problem of communication with the recipient), hoping your cooperation and kindly filling it out according to the paragraphs contained. It constitutes an important part of the requirements of our tagged research (modernist art painting and the problem of communication with the recipient - abstract art as a model) .

Sincerely