

The Problem of Man, Age and its Repercussion on Modern European Plastic Art

Ban Sameer Shihab Al-Azzawi¹, Prof. Dr. Abbas Nori Al-Fatlawi²

^{1,2} College of Fine Arts, University of Babylon-Iraq

Abstract

The current study deals with the study of (the problem of man and age) quoting this problem from the emergence of different methods specific to each artist, and the transformations that accompanied those methods in the intellectual, value and social system and the new effective political and economic variables and the reflection of all this on the paths and visions of modern Western plastic art in form and content.

The study community was accurately limited, so the researchers were compelled to adopt what is available and documented from photographers in foreign sources, technical books and the global Internet to benefit from them in a way that covers the limits of the research and achieves its objective. The total number of works amounted to (20) models of artistic works of the expressive schools (Expressionism - Dadaism-Surrealism) which represent the current research community. The researcher adopted the descriptive analytical approach and chose three samples from the study community.

Key words: A (Problem - Man - Age - its Repercussions)

The most important results are:-

1. With the intellectual growth of the modern era, a free epistemological openness occurred that overthrew the classical rationality with delinquency towards fantasy, inspiration and romance, which was reflected in a new plastic tincture to depict unrealistic relationships generated by imagination and loaded with semantics that open the horizon of meaning while maintaining the sensory craftsmanship of the performance and with heroic or exciting contents.
2. The human/modern artist's sympathy with his time following the development of sciences and his discoveries, especially physics in light as a color-forming element, movement, concepts of time and its effects on spatial space, as well as the discovery of photography, which called for the emergence of plastic methods that allowed modernity the artist's freedom in research and formation, that this marriage between art and scientific discoveries called for an art dominated by formality more than content.

Problem of the study

With the advent of the era of modernity, new standards based on reason and science developed. Descartes, the pioneer of modern philosophy, had presented ways of research by which he distinguished between religion and philosophy that knowledge of God is due to

innate ideas. This prompted him to call for deepening in mental and sensory research and scientific study.

This enhanced the fascination with scientific theories and discoveries, and it was an era in which the material knowledge expanded over the unknown when the trends of the era became inclined towards realism and acceptance of philosophies such as Marxism and empirical philosophies. , which allowed these artistic trends to contradict and intersect, which led to the emergence of trends opposed to the same era, trends that advance new tribes towards alienation, absurdity and existential anxiety.

From the foregoing, there is no doubt that all the problems between man and the age have been reflected in the modern European plastic art, and therefore this problem has leaked out to produce a diversified art that is a true mirror of all the consequences of his era.

Therefore, the study problem is manifested in the following question:

- Is the art of the modern era characterized by problematic with man? And how to embodied it?

Importance of the study

1. The lack of an academic study examining the issue of the problem of man and the age and its repercussions on modern European plastic art.
2. The research has an intellectual importance embodied in revealing the problematic of man and the age and its impact on modern society.
3. The research has an aesthetic importance related to the situation in terms of aesthetics and the ways in which the artist embodied his works to express that beauty through art, its methods and techniques, in form and content.
4. The research has a critical importance related to the position of all this intellectual, aesthetic and artistic system.
5. The research has a critical importance related to the position of all this intellectual, aesthetic and artistic system.
6. From the foregoing, the need to search for the benefit of specialists in the intellectual, artistic and monetary fields, especially students of faculties of fine arts, is evident.

Limits of the study

The current study is determined by studying the problematic of man and the age and its reflections on modern European plastic art through artistic productions represented by painting, sculpture and assemblies for the time period (1893-1937).

Define terms:

Procedurally problematic: It is every different matter, in which opinions and intellectual and value systems change from the time of the other or in the specified time, especially in that relationship between man and the age and what can be reflected from that relationship on art.

Procedurally, man and age: It is the dialectical relationship between the human being and his time, and the values, ideas and conflicts he engages in, which may be characterized by compatibility or conflict, which the artist can reflect in his artistic production.

Theoretical Framework

Man and the modern age in philosophical thought

The modern era was distinguished by its concern for the mind on the one hand and experimental science on the other. (Al-Yassin 1970: p. 15), as both (Descartes and Bacon) contributed to building new philosophical trends based on the mind, then the experimental trend appeared in philosophy with John Locke. The objective of the mental and empirical directions was to research the method of acquiring knowledge and through it research the problems of philosophy, such as the problem of (existence and man). These trends linked philosophy, work, and change. Reason and science are necessary in order to change the world, that is, linking thought to work, and this was the goal of most contemporary philosophical trends. (Al-Dulaimi, 2004: p.25-26).

This is what made Leibniz's thought the decisive role in calling for harmony between "empirical and rational" and one of the basic assumptions in Kantian philosophy is that sensory perception and thinking are two different things, as he (Kant) attributes them, in line with the psychology of his time, to two distinct faculties of the mind: the first is sense, and the second is understanding. (Saleh, article, issue 5).

The perception of the particulars is attributed to the faculty of sense, while the understanding is attributed to the realization of rational perceptions. As for (Hegel) the mind is the dominant ruler in the world and that the history of the world for this represents a rational movement. (Jafar, 1959: p. 92-93) and in a different intellectual context. In a different intellectual context, Rousseau denied that man is a rational animal, saying: "If we stripped from man everything that society brought him, there would be nothing left of him but a living being that is hardly distinguished from the animal.

From the foregoing, the researcher believes that the modern human era is not a beautiful evening spent by man enjoying nature and enjoying its joys, but rather it is the dawn of a new battle that man still has to work on to win. Whatever the conquests of modern science were, the position of (man from the age), it is still a position of freedom that must face many obstacles, calamities and tribulations, but this does not mean that we are pessimistic about the future of man, but rather all that is there is that our optimism must be a tragic optimism in which our confidence in the greatness of man and his ability to struggle through progress is manifested.

Value and cultural transformations between man and the modern European era

Within the framework of society in general, a new spirit has emerged in the modern era, which is the tendency to free thinking. As for what he called the word (individuality), ((Mussene, 2009: p. 19), it means the separation of the individual from adherence to what he does not like or believe within himself. He was not completely free, but was restricted in his country and the opinion of his government was subject to it and followed its path until the

French Revolution came (15661567) (Omar, 1992: p. 307-309). It declared human rights and raised the slogan of freedom and equality that spread among European peoples. In the modern era, the word revolution was popularized in Europe to denote the rapid and wide change in trade, agriculture, politics and industry. So it launched (the commercial revolution) and others. (Volgin 2006: p. 13) .

When a great expansion occurred during the modern era and this led to an increase in wealth and its accumulation, as there was a great expansion in England in agriculture, it was called (the agricultural revolution). (Lamas, 1982, p. 70) When agricultural production expanded due to the use of machinery. (Al Tuwarish, 2012: p. 219) fertilizers and scientific methods, which led to an increase in wealth and its accumulation as well. (Lamas, 1982: p. 65). Because of the commercial and agricultural revolutions, the accumulation of capital was an important reason for the industrial revolution in Europe and the world. (Al-Jamal, 2000, p. 209-212). Industrial life created many duties for the government. (Kant Bett: p. 288).

Health affairs, housing, care for children, the poor, the elderly, people with disabilities, and education issues were all left in the old era to village chiefs and clergymen, while industrial development and the accompanying changes and developments required the government to pay attention to this to provide reasons for the advancement of society. (Hussein, 2018: p. 90).

As for the field of education, we find that educational theories accompanied in all their roles the manifestations of scientific progress and social development. After the industrial revolution, we note that the principles of education were affected by the spirit that prevailed in the world at the time. Ahmed, 1998, 54) as it has become a realistic and tangible view of life that derives its spirit from the sophistication of natural sciences and from modern discoveries and inventions. (Saleh 1980: p. 1).

They concentrate on the scientific material, knowledge of natural phenomena and their impact, and considering knowledge taken from nature as the basis for all the elevation and advancement of man, and it proved that the inductive method is useful for the study of all sciences. Thus, educational theories came to suit the needs of the modern era and serve all aspects of science and art. (Mahmoud, 1999: p. 111-115).

Psychologists have come to see education as a way to develop an individual's body, mind and morals, and thus education in many countries has become a compulsory and free science. (Al-Adhami, 1990: p. 67) .The industrial revolution also provided women with great services, as the movements that emerged after the labor reform movement called for giving women a prominent position in the society in which they were neglected and encouraged them to prove their worth and the importance of their presence and role in society, as well as some social rights for them. (Saleh, 1980, pp. 50-51) what made the nineteenth century characterized by progress and development in

the various rights of knowledge, including social sciences, psychology and literature, as it was affected by the movement of scientific progress and scientific theories in emergence and development. (Abdul Mu'ti, 1990: p. 44-47).

Social scientists took the view that the appearance of development is clear in society, and from this overall view is evident to us the knowledge of the modern era as it was based on a solid foundation and how it included all branches of knowledge and art, and how it would create a vibrant human being who goes along with the manners of the civilized world.

The art of the modern era - the growth of self-vision

The most important features of modern art are the artist's freedom, the absence of criticism from artists like him, the distance from the authority of the church, kings and princes, the economically dominant class, the state apparatus, and the emergence of the different styles specific to each artist, and the succession of personal and group exhibitions that before the "Salon of the Rejections" were the preserve of the vast annual mixed exhibitions of the "Salon", so many different artistic schools appeared, such as Expressionism, Dadaism, and Surrealism. (Al-Bahansi, 1998: p. 66-68).

Among the most important characteristics of the expressive school: Expressionism portrayed the self and the psychological state as absolute, and all the limits that restricted it were removed. Expressionism expressed feelings in objective forms that were more important than the perception of the things themselves, and made the forms with esoteric and dramatic contents. As for expressive colors, they are explicit, dense, and dominated by the character of melancholy. (Abu Debsah, 2009: p. 220). The most important characteristics of the Dada school: The Dada movement depends in its artistic achievements on waste, newspaper clippings and some ready-made things. (Shahib, 2008: p. 179).

It also aims to ridicule art, attack values and destroy beauty. (Majid, 2017: p. 15) .The composition is free, linked to the artist's revolution against reality in form and content, demolition is creativity, and lack of attention to academic rules and classical systems of art, as well as lack of attention to elegance previously used from an aesthetic point of view. (Muller, 1988: p 121. 123).

One of the characteristics of surrealism is the free expression of thought. The influence of Freud's theories, higher reality, appreciation of the subconscious , dreams and use of abstract elements. (Fawley, 1981: p. 186-187) .As for the ideas of the surrealist movement, as they build on the essence of its philosophy, which is based on two statements: the first, as Breton called it "the high point": It is the belief that there is a point in thought at which there is no awareness of the contradiction between contradictions such as life and death, or reality and fiction, past and future. (Al-Bahansi, 2017: p. 62). Whoever accepts communication and who does not accept communication and who accepts logic and who does not accept logic and the interest in searching for contradictions and finding hidden links between them . Points of convergence is the objective of the surrealist writer.

Procedures of the study

Community of the study

The study community includes the products of the art of the modern era, in which the problematic manifestations of man and the era were represented, with the attendant repercussions on Western plastic art, and in light of this the axes of the study expanded on the subject side, as it included several schools, including the art of the expressive, dada and surrealist school, which was characterized by its diversity and multiplicity between painting Sculpture and various productions , materials and raw materials .

As the researcher saw what is published and available from these products in the relevant sources and what is related to the topic of the research from books, magazines, and Internet sites, including the sites of some artists on the World Wide Web). Final number of artworks.

Sample of the study

The study sample was chosen by the intentional method, as the number of sample samples reached (20) artworks representing the original study community, which were characterized by objectivity according to the following justifications:-

1. Relationship of the sample to the subject of the research.
2. Diversity of the topics covered by the artworks.
3. Exclusion of similar and repetitive ones.
4. Least harmful artistic works .
5. Taking the views of the experts from the specialists.

Tool of the study

The researchers relied on the indicators that the theoretical framework concluded for building the research tool in its initial form. After the tool (analysis form) was built in its initial form, it was presented to a number of specialists and experienced in the fields of plastic arts and art education, in order to show its sincerity in measuring the phenomenon for which it was developed. The researcher took into account the opinions of experts in the modification, deletion and addition, and then the researcher formulated the tool in its final form after making the modifications.

Validity and stability of the tool

The study tool, in its initial form, and after presenting it to the experts, obtained a validity rate of (87%) after it was treated statistically according to the Cooper equation, and thus the tool obtained its apparent validity.

Firmness

To achieve the stability of the tool, the researcher used two analysts to analyze (5) technical works and by adopting the (Scott) equation, so the percentage of agreement between the first analyst and the second analyst was (89.5%), and the percentage of agreement between the first analyst and the researcher was (84.3%), while The percentage of agreement between the second analyst and the researcher was (86%), and the researcher also relied on analyzing the models with herself after two weeks had passed, so the percentage of agreement was (91.5%) in a final percentage of (87,825). Thus, the tool has gained stability.

Analysis of the study**Sample (1)**

Subject	Artist	Belong to	Date of production	Painting size	Material &raw material
Scream	Edvard Monk	Norwegian National Museum	1893ad	91X73,5	Oil, tempra, pastel and pencil

This painting consists of a group of three people, the main character in the foreground of the scene is a person standing on the bridge, while at the end of this bridge are two

people standing, Monk portrayed the main character in a state of panic through the escalation of the psychological aspect and the spiritual turmoil of it, which reveals the state of depression and sadness that stems from within it, influenced by the existential philosophy and alienation that man has always suffered from, which led him to problematic with himself and with his age, which led him to search for An ideal world, so the artist moved in this painting from the literal meaning) to the (emotional) meaning in the human condition. The emotion here precedes the form in violent, unfamiliar and sharp lines that work on the color contrast. The cry made by the person unites with the structure of the overall movement to compose the unity of sound and form in the case of activating the imagined through the papillary of forms.

We note in this artwork that the vocabulary used by the artist does not have to be material, because the presence of its imaginary approach to the dream, the place and its representation is not similar to reality, as it has lost its geographical and temporal identity. The meaning of which is (the figurative meaning), considering that the painting resembles a case of treatment and transcendence over reality and its unusual expression.

Accordingly, he has come close to Freud's proposals. He treated his formative and material relationships according to a psychological vision and not according to sensory relationships. The work of (Monk) provides the beautiful thing to reach the idea, that is, it is close to poetry in the selection of words and expressions, shortening the verses, eliminating narratives and lengthy poems and mechanisms .His work is similar to the mechanisms of dream work according to Freud's proposals, who saw that salvation from neurosis is achieved through the elevation and sublimation of the instinct in removing the problematic in the human being.

So we seek this by the spiral motions and suggestions in the painting (Monk), which appears between the builder coordinator and the dislocated opposing forms and colors, whether they are human elements or the elements of the ocean, which are movements directed towards an absolute and infinite space through the movement of the brush and its color displacement, the surfaces of the earthly scene are transferred to an endless movement and work the artist, according to the concept of the problematic, is the sum of the trick and his tools, and here he created an expressive and suggestive value, working on the infinite through undulating movements that bring the scene closer to the spirit of music through the fluidity in the lyrical chromatic directions, transferring the scene from (zero degree to the aesthetic discourse different from the familiar.

Thus, Monk created through his free manipulation of his forms in a manner that tends to expressiveness, as he created a dominant structure in the scene that transcended the traditional perspective to a different turbulent perspective in the way he performed and artistic treatments, as Monk tried to move to another aesthetic structure through his access to the structure Deep beneath the gelatinous geo-chromatic surfaces of his artwork that departs from its iconic references in the consciousness and collective unconsciousness of the pre-encoded human being.

Monk relied on the color metaphor, replacing the color of the earth and stripping it from its natural color to white mixed with black and brown with extended brushstrokes with straight lines and curved or oblique shapes, through which he moved away from the iconic connotation of pure conformity in the form that made the scene a dialectical character and negated in the cry that It was launched by man through continuous sound tremors, countered by the movement of violent waves. The structure of the composition of the scene makes the two sides of the conflict within two levels of two different places, and this indicates their rebellion against the traditional stylistic pattern and its replacement of a moving color palette different from the familiar through its multiple connotations.

Through which he breaks the context with its clear opposition, as his system is a spatial system that sheds its signs richness, such as the bridge, the village, and the boat, as it spreads it within the formative horizon through multiple semantic, substitutive, synthetic and spatial problems, which created an effective kinetic system in embodying the dialectical dimension of the overall structure of the scene.

But the artist returned the context to the area of possibility through the sign of the open mouth and its revolt against the bitter reality, and the surrounding colors with a kinetic significance. Monk's aesthetic vision would transform the natural landscape into means of transportation, its buried feelings and anxious feelings through visual structures that dispensed with the traditional perspective and replaced it with endless transcendent waves.

The human cases in love, fear and death are situations in which he shares with nature, the universe and the age, approaching the propositions of (Bergson) as this painting (the scream) is manifested in multiple semantic and formal levels of a dialectical nature and the focus of social conflict whose focus is the human form, a dialectic that shapes presence and absence through the structure deep.

Sample (2)

Subject	Artist	Belong to	Date of production	Painting size	Material &raw material
woman in front of the mirror	Pablo Picasso	Modern Art Museum New York	1932 AD	1923×130.24	Oil paint and linen cloth

This painting is characterized by a woman standing in front of the mirror with a side and front face, with yellow hair, while her reflection appears in the mirror, another woman, who does not resemble her in the face or dress, while the circles in both figures represent the woman's breasts, thighs, and abdomen, while the background is decorated with decorative shapes colored red and yellow.

(Picasso) led the most important transformations in modern painting, as it reached aesthetic and artistic richness through a philosophy and pictorial vision that emphasized directing painting outside what is traditional or familiar and constantly renewing towards new and abstract forms and with free cognitive investigations that transcend fleeting and variable sensory knowledge and the growth of mental and inferential, searching for the origin and essence of things to achieve through it a plastic language based on a pattern of structural relations in which intuition controls their paths and rhythms.

(Picasso) started from an intuitive vision that is an imaginative mental mixture that helps him to open channels to reconsider the exclusion of his relationship with the visual and the material to give him a new opportunity for non-difficult and new births of forms that are not related to a specific place or time, forms that Picasso focused on as a structural value with the creation of pictorial space by using surfaces bearing general features of the form and with a degree of simplification and reduction without going into its physical details, and it is dependent on the intuition of the mind, which is prepared as an accumulation of images and their abstract constructive relations And as Cubism showed more mental rigor in form and surface, and renounced color to the point of its decline in front of the interest in line and form, and over its three stages (introductory, analytical and synthetic) .

So, Picasso, by virtue of his ability to innovate and diversify, became more poetic and expressive, and gave way to his imagination to exercise its freedom as an anti-rational force. He sees the sharpness of the angles as aesthetically pleasing as complex cubist molds.

In this painting, Picasso expressed his vision with soft lines commensurate with the subject of women and her femininity with her straight and curved synonyms, creating a harmonious rhythm with a majestic organization with the drama of linear and color contrasts obtained from the diversity of surfaces and the abstraction of forms since this feeling of contrast between the lines and their various adaptations is the closest to the subjective effect, which generates a comprehensive dissolution of the emotional state in its open form, which reflects the aesthetics in the structural relations resulting from the warmth of the arcs and the coldness of the triangles executed without judgments, as Picasso says: (I print the vision that imposes itself upon me).

As he was convinced of the inevitability of the intuitive vision and its structure in the formation of plastic relations, and this vision with its permeability and comprehensiveness, it found that realistic forms constitute severe harm and live the image, which dissolves it with what is fleeting and changing, which made (Picasso) refute the sensory reference and violate the formations of the image in its third dimension and appeal to the intuition of formal relations and their organization.

Therefore, we can describe in this painting the intuition that is represented by the imaginary mind, which is what made the painting oscillate between objective and non-objective abstraction, which made us realize the image as an objective work. beauty meets (platonically), Which (ascends from the role of geometric shapes and formations that depend on the priority of line and shape as a product of mentality and dispensing with light and color as a product of sense).

Intellectual intuition, as a universal, has been imbued with a free imagination that calls upon it to soar through forms, elevate formation, and find time, place, and imaginary mental structural relationships governed by intuited conditions of an unseen reality.

Sample (3)



Subject	Artist	Belong to	Date of production	Painting size	Material & raw material
Composition No. 2	Wassily Kandinsky	Solomon Kunkunha Museum in New York	1910AD	66,2x82cm	oil on canvas

The general description of the painting shows the intertwining of shapes, lines and colors in abstract formal relationships in the depiction of (Kandinsky) of a village that includes a number of knights scattered throughout the painting and in different dynamic situations, as well as the presence of mountains, trees and small houses that give the features of the village in an abstract manner from purely intuitive premises expressed in forms he wanted it to make it a mere echo of reality, rather than a representation of mental reality.

He derived its influence from the symbolic trend through a metaphysical contemplation that reveals the pureness of forms and contains the idea of the cosmic absolute with a purely intuitive revelation. Thus, it is the starting point for confirming formalism in

painting with color relations that express a non-material nature that does not represent the will of the world and calls for the liberation of vision from what is related to reality and subjecting it to neutral forms and interpretation to the extent that allows it to possess the characteristic of permanence and motivate it to the aesthetic and emotional impact of the artist and the viewer.

Whereas Kandinsky's style led to the complete abort of all of the traditional methods and visions that preceded him, so he sought to create the essence of creativity in his artistic works by investing the pictorial surface in a flexible space that allows the movement of vision to different levels of the image away from the control of the law of linear or chromatic perspective, as it sought to compress the horizon line and release its forms in a formal space that derives its system from a comprehensive intuitive mechanism.

From here, the line and color began their effectiveness and independence in releasing their potential in movement and expression, so if we notice that the lines in the painting intersect and separate with their movement through rhythms interacting with the surface . As for the colors, they were supported by doubling that energy by activating the shape according to the parallel flat planes of the image surface, enabling lines and colors to carry out other tasks bearing symbolic and expressive contents, such as the village in his painting, as it was not depicted with purely sensual scenes but an intuitive perspective.

So, imaginary dream shapes appeared to bring about fundamental transformations. The terrain of the land was turned into curves with shades dependent on green, blue and yellow, with the characters hinting at more lines and fragmented color spaces. As a result, the freedom of forms from their visible reality to breach the limits of their being to extract from them their formal essence with the openness of spatial relations, tyrannizing nature with an imaginary formative horizon.

As (Kandinsky) wanted from his colors, lines and abstract forms to dive into the expression of spiritual forces and inner necessity to let them possess spiritual expressive properties that constitute the life of the image after it was stripped of its visual and material relations to give space for it to reveal its extents through the image . This is only achieved by the permeability of intuition that leads the positioning of line and color in the effective and effective direction through direct automatic performance in independent figurative structures without being subject to any authority or mental restrictions .

That is, it combined between simplicity, reduction, and spontaneity in forms, and between expression of the absolute, and in this way it is color, that is, it has been subjected to a dynamic intuitive mechanism that called for the creation of pure forms that atom under the impact of free strikes and imaginary unconscious formation that transcends the material to what is spiritual or transcend the relative to reach the absolute local.

Thus, (Kandinsky) has led to the problematic of the abstraction of forms in his drawings, and this is what distinguishes his artistic achievements as aesthetic and artistic foundations that indicate direct emotional reactions to self-deductions and contemplation. Kandinsky, through his pictorial ranges, combines conceptual and applied aspects ..His conceptual propositions are reflected in this work through graphic treatments.

The application has become a reflection of the movement of thought, which makes his aesthetic philosophical position consistent with the opinions of many philosophers, such as (it was in his identification of pure beauty through pure forms, these forms that (Kandinsky) subjected to a transcendent will and his referral of the absolute idea to matter, expression and image.

This is consistent with the propositions of (Bergson) and (Schopenhauer) that it is impossible to investigate the absolute without intuition . The inherent self in this intuition elevates through form to the mystical self, and (Kandinsky) many Sufis try, through intuition, to confirm the spiritual direction by purifying its forms from the images of the external world, abolishing its temporal constraints, transferring it to pure manifestations and expressing the invisible essence.

Kandinsky summarizes in this picture his visual law, which derives its origins from a purely intuitive pictorial vision that enabled him to open up and access to the absolute, abstract, cosmic beauty and with a transcendent movement from the inside out.

Results

According to the descriptive analytical method adopted by the researcher and in the content analysis method that stipulated honesty and reliability, the researcher reached a number of results depending on the nature of the research tool and the number of its axes, in order to achieve the objectives of the results of the current research, and these results are as follows:-

1. With the intellectual growth of the modern era, a free cognitive openness occurred that overthrew the classical rationality with a tendency towards imagination, inspiration and romance, which was reflected in a new formative color to depict unrealistic relations generated by imagination and loaded with semantics that open the horizon of meaning while maintaining the sensory craftsmanship of the performance and with heroic or exciting contents.
2. The depth of the class struggle is the problematic of the relationship between man and the age with its intellectual, social, political and economic dimensions, and the tendency to material and daily life and the search for the aspirations and concerns of the poor class. This reality is similar to realism in art and photography with literal sensual realism,

which makes the artist one of the contributors to the call for liberation and national struggle.

3. The sympathy of man/modern artist with his time following the development of sciences and his discoveries, especially physics in light as a color-forming element, movement, concepts of time and its effects on spatial space, as well as the discovery of photography, which called for the emergence of plastic methods that allowed modernity the artist's freedom in research and formation, that this harmony between art and scientific discoveries called for an art that would prevail . It has more formality than substance.
4. Some modern artists resorted to a kind of regression by returning to the atmosphere of primitive and innate life and honest human purity in exchange for the falseness of civil life and its systems, which deepens the problematic of man's connection with his time, and this is what was embodied in an abstract, simplified and expressive style.
5. The activation of the expressive emotional energy had an effective effect in showing the depth of the problematic between man and the modern era and intensely it has its intellectual, social, political and psychological dimension and caused the state of separation that befell the human being and his spiritual depth, which was reflected artistically by adopting methods that are not free from free play, tampering, rebellion and a sense of uselessness, so it adopted distortion, randomness and spontaneity and distortion and coding, lacking the rationality of organization, is an expression of an era that has lost its senses.
6. Artistic trends and their struggles in artistic expression showed diversity in their early methods, and that artists who represent their subjective and sentimental tendencies of emotion and emotions and with extreme irony are not subject to objectivity and the authority of the other, and they are the most sincere in expressing the problematic of man and his era and the artist's tendency to paradoxically the appearance of reality and its contents and the tendency to abstraction and giving forms Several symbolic and semantic and automatic, primitive, innate and childish performance processing.
7. The world wars and their repercussions are the factor that complicated the problem of man and his age to the fullest extent, which changed the paths of the Dadaist vision in form, content, style, performance and treatments due to the feeling of alienation, frustration and nihilism.
8. Surrealism is considered the launcher of several later artistic trends, it dismantled the value pillars of the era, as an objective equivalent to the freshness of war, the tendency towards destruction, absurdity, chaos, and a sense of nihilism that affected its rawness and nourishment of formation and the demise of its sacred content.
9. In the modern era and beyond, the intellectual and cognitive problematic between rationality and irrationality and awareness and non-awareness has deepened, after questioning rationality and its frustrating repercussions on all fields. The self and its obsessions, and launching this expression as an uprising supporting the age.

Conclusions

Basing on the findings, the researchers conclude the following:-

1. The modern era has been characterized by more complex problems and human retirement and isolation due to the political and economic dominance and power witnessed in these ages and the accompanying events such as world wars and the fragmentation of the value and moral system and a sense of nihilism, and this is clearly reflected in the widespread art of absurdity, rebellion and chaos.
2. Religious issues, spiritual and ideological orientations, and a strong orientation towards worldly, practical and daily life have receded. This was accompanied by the abandonment of what was called authentic art or elite art in form and content.
3. The relationship between man and the age has witnessed psychological and social problems, especially in the contemporary world, man's sense of alienation, duality, individuality, and the tendency of man and artist to have a taste that allows acceptance of noise, violence, ugliness and distortion.
4. Man's view of science, its discoveries, and technological development varied, as the early ages witnessed great fascination with these discoveries as a kind of compromise with the times and as part of its renaissance. On the other hand, man and artist showed their contempt for science, whose repercussions were the manufacture of war machines, wars, international conflict, a sense of nihilism, loss of hope, and compliance with the daily requirements of instantaneous life, and this is what art strongly embodied .
5. The problem of man has grown with the times and escalating, through the growth of revolutions, opposition and protest against all traditional patterns of power that were crushed by class struggle and human ideological descent, which has become active in the face of humanitarian and enlightenment movements, human rights associations and charitable associations, and this is what embodied the basics of artistic expression.
6. Granting man the freedom of responsibility and the opportunity to choose, weakens his problem with his time, especially the artist's freedom of expression itself, is a justification for the multiplicity of artistic trends and methods.

Recommendations

1. The need for continuous updating of the curricula of fine arts studies.
2. The necessity of establishing cultural and intellectual relations between international art colleges and art institutions with art colleges in Iraq to benefit from their artistic and cultural expertise and experience.
3. Creating of applied materials concerned with the aesthetics of schools, movements, and the mechanisms of their operation in modern art.
4. Seeking to translate relevant contemporary foreign sources.

Suggestions

- Transformations of the value and aesthetic system in the arts of modernity and postmodernism (a comparative study).
- The artistic expression of the revolutionary and protest tendency in modern art.
- Studying the intellectual and psychological dimensions of technical diversity in modern art.

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